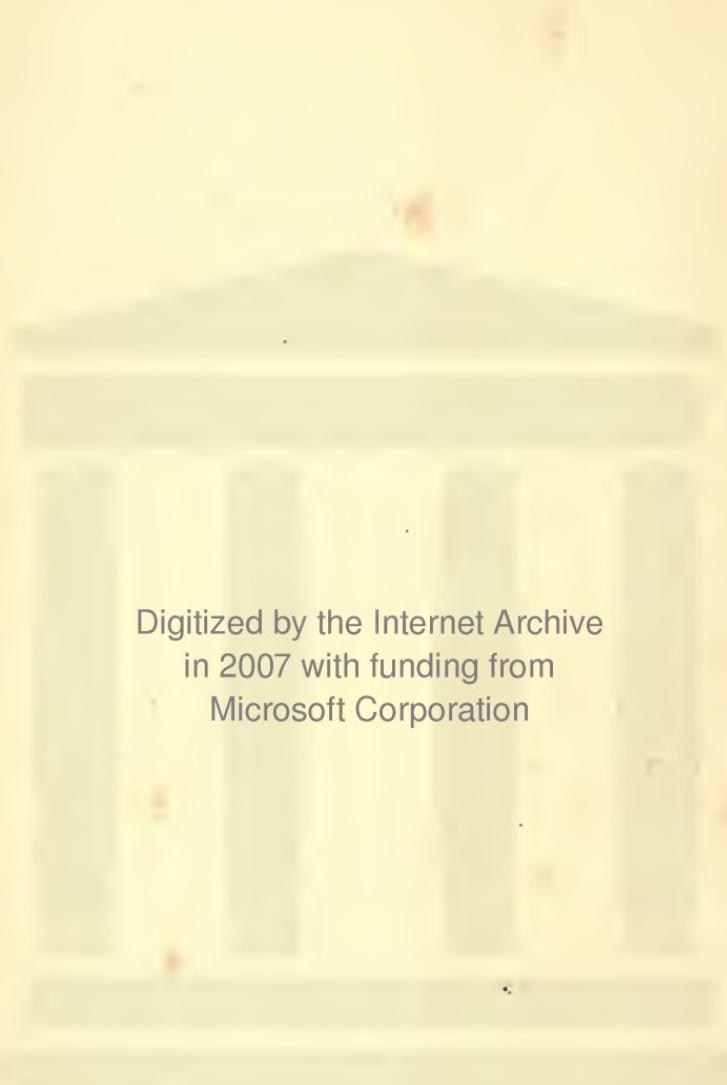




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A CATALOGUE  
OF  
THE CYPRUS MUSEUM

HENRY FROWDE, M.A.  
PUBLISHER TO THE UNIVERSITY OF OXFORD



LONDON, EDINBURGH, AND NEW YORK

A CATALOGUE  
OF THE  
CYPRUS MUSEUM

WITH A  
*CHRONICLE OF EXCAVATIONS UNDERTAKEN  
SINCE THE BRITISH OCCUPATION*  
AND  
*INTRODUCTORY NOTES ON CYPRIOTE ARCHAEOLOGY*

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BY  
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WITH EIGHT PLATES

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## PREFACE

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THIS Catalogue is the outcome of a suggestion made by His Excellency the High Commissioner for Cyprus to the Colonial Office in October, 1893, that advantage should be taken of the operations of the British Museum at Amathus, to secure a report on the condition of the Government Collection of Antiquities. The invitation was repeated by the Chief Secretary to Mr. Myres, a member of the British School of Archaeology in Athens, who was for a while in charge of the excavations at Amathus, and in the course of the summer of 1894 the whole Collection was cleaned, arranged, and catalogued.

Dr. Max Ohnefalsch-Richter offered Mr. Myres his assistance at an early stage in the work, and revised some part of the Catalogue after Mr. Myres had left Cyprus.

The long delay in the appearance of the work is due to a variety of causes, and not least to the difficulty of arranging for its publication and for the completion of the Plates at a distance from Cyprus.

The compilers wish here to express their appreciation of the manner in which the Clarendon Press undertook the publication of the book, and to acknowledge their obligations, for help of many kinds, to English residents in Cyprus; to Professor W. M. Flinders Petrie, Professor E. A. Gardner, Mr. A. H. Smith, and Mr. D. G. Hogarth, for suggestions and corrections in detail; to Dr. A. S. Murray, for permission to report the acquisitions from the excavations of the British Museum at *Kurion*, 1895, and *Salamis*, 1896; and to Mr. H. B. Walters, who has kindly revised the whole of the proofs, and contributed the account of the excavations at *Kurion* and *Maroni*.

The Government Collection of Antiquities has come into existence in virtue of the Ottoman Law of 1874, which still

prevails in Cyprus; and by which the Government acquires a third part of the finds in any excavations which are permitted. Needless to say, the surreptitious excavations which are persistently carried on by all classes in Cyprus pay no such tribute, except in the rare cases when antiquities are confiscated. A small collection of such antiquities lies in the Castle at Kerynia: this might with advantage have been brought to Nicosia. Both at *Kuklia* (Paphos) and at Salamis small collections are preserved of inscriptions and other objects found in excavations, but not worth moving.

The British Government of Cyprus has hitherto spent nothing in maintaining, or even in properly storing the Collections for which it is responsible. Many of them lay for years in the out-houses of the Commissioner's Office in Nicosia, exposed to all kinds of ill usage. The unique colossal statue of terracotta, C. M. 6016, and the fine engraved silver bowl, C. M. 4881, were found here in 1894 irreparably damaged, and a number of other objects have not reappeared at all. The statues from *Voni*, also, long stood in the open corridor of the Government Offices, and suffered serious damage. The Government share of the results from *Kurion*, 1895, is still lying in cases at Nicosia.

The Museum, in which the Government Collections are now mainly housed, was established in 1883, and is maintained wholly by private subscriptions. It is managed by a Committee, which occasionally meets. Excavations were conducted on its behalf on a number of sites in 1883-5, by O-R., who held the post of Consulting Archaeologist under the Committee and of Superintendent of Excavations for the Government and the Museum; and excavated also for individuals. Subscriptions, however, soon fell off, and in 1894 the funds of the Museum were almost exhausted<sup>1</sup>.

Labels and fragmentary lists testify that attempts have been made from time to time to rearrange the Collections. The most important of these was somewhere about 1890; the MS. Catalogue is in the handwriting of Mr. Joly, who was for a while Secretary of the Museum Committee. Irreparable damage was done when part of the Collection was sent, along with Col. Warren's exhibit, to the Colonial and Indian Exhibition of 1887; and, again, some time between 1889 and 1894, by the dispersal of the

<sup>1</sup> For a fuller account of the early days of the Museum, v. S. Reinach, *Chroniques d'Orient*, p. 171 ff., 199 ff.

Tomb Groups excavated for Dr. Dümmler in 1885, and by a 'sale of duplicates' by which a number of specimens of scientific value passed into private possession.

Even in the Museum, the condition of the Collection was in 1894 deplorable. The large sculptures, inscriptions, and architectural fragments lay indiscriminately in the courtyard, some exposed to the weather, and all to frequent injury; a large number of Attic vases was discovered, after the Catalogue was already written out, in the wardrobe of the caretaker's wife; and other collections continually came to light, as it became possible to empty and search one outhouse after another. Hence the too frequent irregularities of numbering and arrangement.

The Government inspection of excavations is in many cases conducted by untrained persons, whose inventories, even when they are intelligible at all, are valueless for the identification of the objects which are described. Consequently a large part of the Government Collection has lost almost all scientific value. It would be well if future excavators were obliged to deposit a copy of their *own* inventory of the share which they leave behind.

In this Catalogue all the available documents have been utilized, and arrears are entirely cleared off down to 1894. The excavations of 1894, at Amathus and Kition; of 1895, at Kurion; and of 1896, at Salamis, are dealt with in reports of the kind above suggested, and an arrangement has been made with the Museum Committee for the publication of such reports in Appendices from time to time. In these, the objects should be kept as far as possible in their original Tomb Groups, with cross-references to the Type Collections.

For the present arrangement both compilers are jointly responsible: O-R. undertook the Graeco-Phoenician Pottery, the majority of the Special Collections of Sculpture, and the whole of the measurements; J. L. M. the Bronze Age Collection, the Hellenic Vases, the Glass, Terracottas, Bronzes, and Jewellery, the Collections from Amathus and Kition, and the drafting of all the description; but every part, except the measurements, has been revised by both, and the Introduction in particular limits itself to statements on which both are agreed. The reports of the excavations of 1895 and 1896 were contributed afterwards by the representatives of the British Museum who directed them. J. L. M. is solely responsible for the Indices and the Plates; for a description of the Coins which will appear

separately hereafter: and for any slips which may have escaped notice in passing the whole work through the press.

This Catalogue attempts to serve three purposes, which are perhaps really incompatible. In the first place, it is, as already stated, a report to the Government of Cyprus on the condition of a part of its own property, which had been allowed to fall into disorder. Accordingly, it deals primarily with the few objects which are in the Cyprus Museum, not with the countless treasures which are better cared for elsewhere. The Introduction is meant only to provide the briefest outline of Cypriote civilization, which would serve to check an estimate of the value and importance of the Collection, and to exhibit it in an intelligible light.

Secondly, it is intended to summarize, for the benefit of archaeologists in general, the result of the excavations which have been made since the British Occupation, and the conclusions which may be drawn with some probability therefrom. The compilers have been careful to acknowledge their obligations to the original reports, and in particular to the *Chroniques d'Orient* of M. Salomon Reinach, which are the sole published records of many minor excavations and are largely based on information furnished by O-R. at the time. But they wish to make it clear that nothing has been admitted which does not rest either upon the first-hand knowledge of one or other of them, or on independent consultation of the original excavators or their reports. Probably there is not an original idea in the book, unless it be original to verify statements before republishing them. The British Occupation of Cyprus in 1878 marks the close of what may be called the mythical age of Cypriote archaeology, and has accordingly been taken as a convenient starting-point; but trustworthy data of earlier researches have been taken into account.

Lastly, the Catalogue is intended to supply the wayfaring man, though 'personally conducted,' with a simple clue, in plain English, to the mazes of Cypriote archaeology and of the Cyprus Museum. Technical language has been avoided as far as possible, and has been explained, perhaps over-explicitly, where it was unavoidable. The initiated will pardon, in the interest of the majority, such paragraphs as those on Mykenaeian or Attic vases. They only claim not to be misleading.

The Plates at the end of the Catalogue are as complete as the

circumstances permitted : but should be supplemented by those of Dr. Ohnefalsch-Richter's *Kypros, the Bible, and Homer* (1893), and *Tamassos und Idalion* (forthcoming), and of the other monographs, to which references are given throughout the book and in Index V.

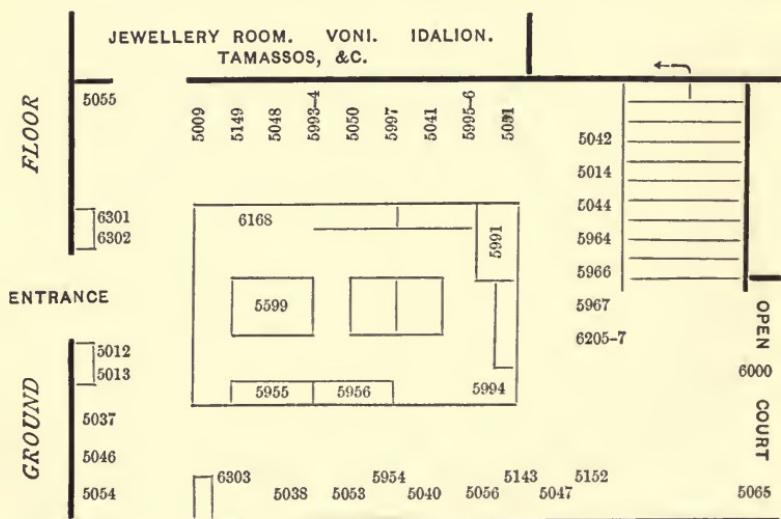
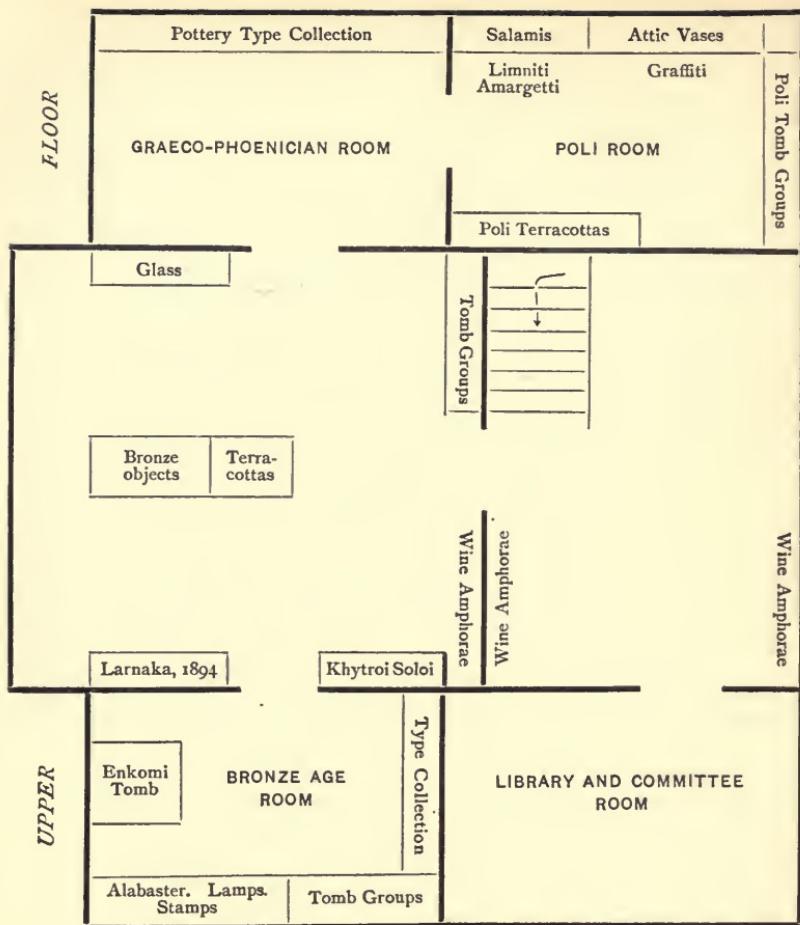
References have also been given to the Cypriote Collections of the principal European Museums: German by O-R.; English, French, Austrian, &c. by J. L. M. It has unfortunately not been possible to refer to the Museums either of Constantinople or of America : and the delay in the publication of the book is largely due to the desire to profit by recent re-numberings in the Louvre, the British Museum, and the Ashmolean.

A series of photographs representative of the whole Collection was planned, and has been partly carried out by O-R. and Mrs. Ohnefalsch-Richter : the negatives are now the property of the Hellenic Society, 22 Albemarle Street, London, W., where prints can be consulted, or made to order. It is hoped that it may eventually be possible to complete the series, and so to render the Cyprus Museum fully accessible to students elsewhere.

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#### CORRIGENDA.

- p. 12, l. 10, for '13 Aug., 1896' read '13 July, 1896.'
- p. 28, l. 12, omit 'xvii.'
- p. 34, l. 6 top, for 'J. Pierides' read 'G. D. Pierides.'
- p. 42, No. 51, read 'same shape as 57, only without spout or ornament.'
- p. 44, No. 182, after 'Dümmler, l.c.' read 'i. 1.'
- p. 45, No. 219, for 'Dümmler, l.c. iii. 1' read 'i. 7.'
- p. 47, No. 1033, for 'Oenochoae' read 'Oenochoe.'
- p. 51, No. 464, for 'Heuzey, pl. iv. 6,' read 'iv. 5.'  
No. 466, for 'Heuzey, pl. ii. 6,' read 'iv. 6.'
- p. 65, No. 941, for 'no handle' read 'one handle.'
- p. 76, No. 1176, for 'Ashm. 165' read '365.'  
bottom line, for '165' read '565.'
- p. 77, No. 1183, for 'Double handles' read 'Single handles.'
- p. 92, No. 2053 belongs more probably to a class of early Hellenic vases,  
apparently Rhodian.
- p. 134, l. 8 bottom, for 'KBH. lxx. 4' read 'KBH. fig. 35.'
- p. 170, No. 6119, for '2112' read '6122.'
- p. 173, l. 9 bottom, for '3934' read '3924.'



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# CHRONICLE OF EXCAVATIONS

UNDERTAKEN IN CYPRUS SINCE THE BRITISH OCCUPATION.

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THE ancient names are given in capitals, where they are known : in other cases  
the site is described under the name of the nearest modern village.

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## *Akhna* (between Larnaka and Famagusta).

A sanctuary attributed to Artemis was excavated by O-R. for Sir Charles Newton in 1882. Over a thousand figures were found, in stone and terracotta ; ranging from colossal statues 3·6 m. high, to very small statuettes. With the exception of one fragment of a priest of Apollo, all were female. The style varies considerably, but even the most purely Greek examples do not seem to be later than the third century B.C. Many terracotta and even stone figures were fully coloured (v. KBH. lxviii. 4-15, chromo-photogravure). The best of these figures are in the British Museum. Cypr. Mus. 3001, 3015-7, 3127, 3073, 3085-7, 3091-5, 3101-3, 3113-9 (presented by Mr. C. D. Cobham, 1894) are from this site (No. 1, KBH. p. 1).

Five other sanctuaries discovered at the same time yielded similar votive statuettes : the archaic figure (KBH. ccxii. 6-7) is from one of these (No. 10 in the list of sanctuaries, KBH. p. 10).

A Graeco-Phoenician necropolis was also explored close to Akhna, on the south side.

[‘Graphic,’ July 19, 1884; Brit. Mus. MS. Rep.; Cypr. Mus. MS. Rep. 1; S. Reinach, *Chroniques d’Orient* (republished, 1891), p. 187; KBH. iv, xi, xii, xvii. 6, xxxviii. 15, lxviii. 4-15, lxxvi. 1-2, xxxv. 5, ccvi. 6, ccix-ccxii, ccxiv. 6, 7.]

The sanctuary at Phárangas, worked by Gen. L. P. di Cesnola, lies some miles north-east of Akhna (No. 14, KBH. p. 12).

## *Agia Paraskeví* (one mile south-west of Nicosia).

The very large Bronze Age necropolis has been repeatedly explored. O-R. in 1884-5 opened eleven tombs for the Cyprus Museum, and eighty-one for various residents : J. L. M. opened fourteen for the Cyprus Exploration Fund in 1894. The Bronze Age collection (Cypr. Mus. 1-899) is mostly from this site.

[MS. Rep. 2; *Chroniques*, pp. 189 ff.; F. Dümmler (who watched the excavations of 1885), *Mitth. Ath.* vi (1886); *Zeitschr. f. Keilinschr.* ii. (1885) 191-3 (Bezold, *Babylonian Cylinder*, Cypr. Mus. 4501); J. H. S. xvii. pp. 134-8 (J. L. M.); KBH. clxvii-clxxxiii; and *Geogr. Index*, s.v.; ‘*Tamassos und Idalion*’ (forthcoming: s.v. ‘*Ochsenkrater Grabe*’).]

*Ag. Iannis tis Malluntas* (Nicosia District).

Early Hellenistic necropolis, discovered and ravaged by peasants in 1883. O-R. excavated three more tombs for Cyprus Museum in 1883. Some of the earliest graves contained Graeco-Phoenician pottery with concentric circles, &c. Much jewellery, especially gold frontlets (cf. C. M. 4319-21; KBH. cxliv. 11) and animal-head earrings (cf. C. M. 4015-33; KBH. clxxxii. 8, 9, ccxvii. 13-17). Unfortunately the specimens from Mallunta in the Cyprus Museum have lost their original labels, and cannot be distinguished from similar ones from Soli, &c.

The most remarkable of the rock tombs have been made permanently accessible.

[Chroniques, p. 189.]

*Ag. Sozomenos* (four miles north-east of Dali) and *Nikolides* (four miles north of Dali).

Late Bronze Age necropolis with native and Mykenaean vases, half a mile north of *Sozomenos* village; v. Tomb Group, p. 58.

Another late Bronze Age settlement and necropolis, with all types of native pottery and Mykenaean vases at *Nikolides*; v. Tomb Groups, p. 58. Cf. Tomb Group from *Lakshà tu Riù*, p. 58. *Nikolides* may be the *Ag. Nikolaos* of Ceccaldi. 'Mon. Ant. de Chypre,' p. 269 ff.

Both sites were excavated in 1894 by O-R. for the Prussian Secretary of State for Public Instruction (Berlin Museum).

[v. forthcoming 'Tamassos und Idalion.']}

*Alámbra* (two miles south-west of Dali).

Two Bronze Age necropoleis. That called Mávra Gè ('black soil'), on the border of the dark-soiled plutonic rock-area, contains only red polished vessels without paint: at Aspra Gè ('white soil'), on the limestone slopes nearer the village, painted vases occur with the red polished ware. The Bronze Age settlement lies on the ridge of the hill.

O-R. opened about a dozen tombs in the two necropoleis for Sir Charles Newton in 1883 (results in British Museum); and one in each with Dr. Dümmler in 1885 (contents in Cyprus Museum; formerly distinct, since mixed, beyond recovery, with the other collections).

[Dümmler, Mitth. Ath. vi. (1886); Chroniques, p. 198; Brit. Mus. MS. Rep.; Much. Kupferzeit<sup>2</sup>. p. 137 ff.]

*Amargétti* (Papho District).

West of the village is a small sanctuary, with coarse stone statuettes and terracottas: men, doves, grapes, cones, and phalli: style rude and debased: late Greek dedications Ὀπάνω Μελανθίω; in one case Ἀπόλων Μελανθίω. Excavated 1888 by Mr. D. G. Hogarth for Cypr. Expl. Fund. C. M. 5901-27.

[J. H. S. ix. (1888), pp. 171-174; Inscriptions, pp. 260-263. Cf. p. 116, two inscriptions said by L. P. di Cesnola to be from this site.]

*AMATHUS* (*Palaiò Limessò*, six miles east of Limassol).

The site of the city is clearly marked, and remains of town-wall, house-foundations, and harbour-works are traceable. On the acropolis are the fragments of a stone bowl, the fellow to which is in the Louvre (KBH. cxxxiv. 3, 5.) The necropolis is extensive, but some parts

have been ransacked. L. P. di Cesnola dug inland of the town : so far as his statements can be checked, they are inaccurate and misleading. O-R. opened four undisturbed Graeco-Phoenician tombs in 1885, and found an early altar with votive terracottas in the necropolis, and a small sanctuary with statuettes and terracottas a little N.E. of the town, not yet excavated. Hence the terracotta model of a shrine, now in Philadelphia Museum; KBH. cxcix. 1-2, and a terracotta figure like KBH. ccvi. 5 (Kurion). More than 300 tombs were opened by contract for the British Museum (Turner Bequest) in 1893-4. Mr. A. H. Smith was present, for the Museum, during a part of the work; J. L. M. independently, for the British School of Archaeology in Athens, during the remainder. Hence all the specimens assigned to Amathus in the Cyprus Museum.

[*Cypr. Mus. MS. Rep.* 4. pp. 15-21 (O-R.); KBH. p. 466, clxxv. 1-2 (plans of tombs), cxcix. 1-2; *Brit. Mus. Rep.* (forthcoming). Cf. 'Times,' Dec. 29, 1894, and Tomb Groups, below, pp. 175-7.]

*Arsinoë* (v. MARION).

*Episkopi* (v. KURION).

*Dali* (v. IDALION).

*Frángissa* (v. TAMASSOS).

*Enkomi* (v. SALAMIS).

*Góshi* (v. KÓSCI).

*Gastrià* (on the coast near Trikomo. Famagusta District).

Early Graeco-Phoenician necropolis, excavated by Mr. G. Hake for the South Kensington Museum in 1882.

[*Chroniques*, 199; S. Kens. MS. Report gives no inventory of Tomb Groups: no published account: cf. S. Kens. Mus. 2031/83.]

### IDALION (*Dali*).

About half a mile south of Dali village the path to the Paradísi valley passes between conspicuous limestone hills, between and on the north slopes of which lay IDALION. That on the east<sup>1</sup> is crowned by the principal sanctuary of Aphrodite (No. 29, KBH. p. 16): the city wall can be traced up the spur nearest to the path: the sanctuary of Apollo, excavated by Mr. Lang, is close to the path in the valley between the two acropoleis (No. 30, KBH. p. 16). The sharply pointed hill on the west, called Ambelliri, was within the city wall, which appears again north-west of it (KBH. iii. 5), and has a sanctuary of Athene (No. 28, KBH. p. 16) and other signs of occupation: here were found the silver paterae now in the Louvre, and the inscribed bronze tablet of the Duc de Luynes. Further west, outside the town, on the north slope of the same high ground, is a sanctuary of Aphrodite Kourotrophos, found ransacked in 1883, with many stone statuettes on the surface; nursing-mothers, temple-boys, flower-holders, &c. (No. 33, KBH. p. 17).

The necropolis lies in the low ground towards the modern village (KBH. iii. 10); it contains all periods, from late (Mykenaean) Bronze Age downwards: there are also tombs south of the site, in the Paradísi valley. Excavated in 1883 by O-R. for Sir Charles Newton (British Museum): 1885 for Dr. Diimmler (Cyprus Museum; since dispersed): 1894-5 for Prussian Secretary of State for Public Instruction (Berlin Museum). Late Bronze Age necropolis also (KBH. ii. 29) at *Nikolides*, q.v.

Another sanctuary of Aphrodite, close to the west end of Dali village, was excavated in 1885 by O-R. for Mr. C. Watkins. The ground-plan,

<sup>1</sup> Called Múti tu Arvili (Gavrili, 'Gabriel'). Cesnola wrongly calls both hills Ambelliri. [O-R.]

and many votive statues and statuettes were found; mostly of early date (Berlin Museum, and Cypr. Mus. 5601 ff., q.v.). Plan and finds present close analogies with those of the sanctuary under the eastern acropolis, excavated by Mr. Lang (KBH. x. a, pp. 345-6). This is No. 3, KBH. p. 5.

The principal sanctuary of Aphrodite, on the eastern acropolis, was identified in 1887, and excavated in 1888 and 1894 by O-R. for the German Government. The shrine was found to have been fortified, probably early in the Ptolemaic Age; and most of the carved work and statuary of earlier date was found built into the fortress wall (Cypr. Mus. 6301-15).

The Phoenician inscription (Cypr. Mus. 6300) was found in 1887 in the wall of the church of St. George, nearly on the north-east city wall; and presented by the High Commissioner.

[H. Lang, Trans. Roy. Soc. Literature, second ser. xi. pp. 30-79 (ground-plan, six plates, and illustrations); Colonna Ceccaldi, 'Mon. Ant. de Chypre,' &c. (1882), pp. 29-31 (ground-plan and summary of discoveries); KBH. ii-iii (plans), vii (Mr. Watkins' excavation), xiii, xvi, xvii. 4; xlviii. 3, 4; xlxi-lvii (finds): cf. Geogr. Index, s. v.; Excav. 1894, 'Times,' Nov. 7, 'Daily Graphic,' Dec. 28; forthcoming 'Tamassos und Idalion.]

#### *Kalopsida* (Famagusta District).

Bronze Age settlement, with pot-factory and necropolis of two periods, along the high road between Kalopsida and Kúklia: notable for the local types of red-ware, and peculiar varieties of painted and other pottery. Excavated in 1894 by J. L. M. for Cypr. Expl. Fund. Ashmolean Museum, Oxford, and Cyprus Museum (v. below, C. M. 1-899, Tomb Groups, p. 57).

[Full report in J. H. S. xvii. pp. 138-147.]

#### *Katýdata* and *Linù*: Valley of Solials (SOLOI).

Bronze Age necropolis east of the villages of Katýdata and Linù, with very late transitional tombs towards Graeco-Phoenician: used again in Hellenistic and Roman times, 'Samian' wares being particularly common. Excavated by O-R. in 1883 for Cyprus Museum, and 1885 on his own account (Berlin Museum).

[KBH. clxxii. 16-18 (three Tomb Groups); 'Owl,' Nos. 9, 10, (skulls).]

Extensive wholly Hellenistic necropolis, between Katýdata, Linù, and the monastery of Panagia Skourgiótissa; containing tombs of two classes: (a) Hellenistic (Ptolemaic) tombs with late pottery but no glass; (b) tombs containing much glass, which go on into late Roman times. Another necropolis, entirely of glass-tombs, lies south of Linù. Hence a remarkable glass tumbler modelled with four sprays of leaves and fruit, in Sir Robert Biddulph's collection, deposited in South Kensington Museum (cf. O-R.'s water-colour in Cyprus Museum, and Cambridge, Fitzw. Mus. No. 99 (*Soloi*), apparently from the same mould). The glass from these sites is of quite unusual beauty and variety; especially needle-like toilet pencils and finger rings, of variegated glass, e. g. Cypr. Mus. 2770, 2800, 2808, 2810, 2843, 2896-2901, and KBH. lxv.

The Panagia Skourgiótissa, 'Madonna of the Slag-heaps,' derives her epithet from the refuse heaps (*σκούργυαις, scoriae*) of copper-mines still visible in the neighbourhood, although deserted since Roman times.

A sanctuary of a female deity, perhaps Aphrodite, was excavated in

1883 by O-R. for Cyprus Museum (No. 53, KBH. p. 20). The most characteristic offerings were 'ring-dances' and flute-players. N.B. An early silver plate with floral ornament, and a fragmentary bronze plaque embossed with a Gigantomachia (?), were also found: the latter is in the Cyprus Museum (No. 3870): cf. C. M. 5401 ff.

The site of Soloi, four miles down the valley of Solials, is clearly defined, but has not been explored. O-R. opened tombs in the necropolis in 1883.

[Chroniques, p. 186.]

### KERYNIA (*Kerýnia*).

Hellenistic necropolis round modern town; much plundered; a few confiscated vases, &c. are shown in the castle of Kerynia. Excavations by Capt. Stevenson in 1883.

A find of Byzantine jewellery was made in 1883 close to the high road to Nicosia, about a mile from Kerynia. Further excavations by O-R. on the spot were fruitless.

[Cypr. Mus., Nos. 4891-7, published by J. L. M., 'Reliquary and Illustrated Archaeologist,' March, 1898.]

### KHYTROI (*Kythréa*, Nicosia District).

Late Bronze Age necropolis at Kephalovrýsi springs, with Mykenaean vases and cylinders.

[KBH. p. 61, figs. 69, 70.]

The ancient site of Khytroi is at Ag. Demetrianos, half a mile west by south-west of Kythréa, half a mile north of Voni; prominent acropolis, and extensive lower town.

Sanctuary of Aphrodite Paphia (No. 23, KBH. p. 13), on the hill west of the site, identified by two Cypriote inscriptions (Cypr. Mus. 5390-1); numerous votive offerings (C. M. 5201 ff., q. v.).

Sanctuary, similar, but without inscriptions, lying at the south-east corner of the town (No. 24, KBH. p. 14).

Sanctuary of Apollo near Voni, 1½ m. south of the site, with many statues and statuettes (No. 2, KBH. p. 2; C. M. 5001 ff., q. v.).

East of Voni are late Roman and Byzantine tombs: no Graeco-Phoenician pottery. N.B. a Christian bronze cross (C. M. 4435).

The three sanctuaries and the tombs were excavated in 1883 by O-R. for the Cyprus Museum.

[Cypr. Mus. MS. Rep.; Chroniques, p. 186; Mitth. Ath. ix. 127 ff., 139 ff., Pl. iv, v; KBH. xl, xli, ccxv. Inscriptions: D. Pierides, 'The Cyprus Museum,' 1883; R. Meister, Die Gr. Dialekte, ii. pp. 168-9, No. 14 a-14 c. Cf. Collitz. (Deecke) Gr. Dialekt Inschr. (Kyr.) No. 2-10 (*Khytroi*).

### KITION (*Larnaka*).

In 1879 the Government filled up the marshy hollow of the ancient harbour with the soil of the neighbouring acropolis (Bambúla): a small sanctuary, with terracotta and stone figures and two Phoenician inscriptions, was found in the hill, together with a number of foundations.

[KBH. cci, cf. p. 479 (plan drawn up by O-R. for the Government), cxcvii (early Ionic capital, Cypr. Mus. 5599); Ausland, 1879, p. 970 ff.; Corpus Inscr. Semit. i. 86, A and B.]

A marble Artemis (Hellenistic study of a Praxitelean original) was found in 1880 in the Saparilla garden in New Larnaka (Scála): now in

Vienna Hof-Museum. It appears to have stood in a hall or court with frescoes, fragments of which were afterwards found by O-R.

[Arch. Zeit. 1880, p. 184, Pl. xvii; KBH. cciii. 5.]

The megalithic chamber known as the Phaneroméni (Chapel of the Annunciation) was completely cleared in 1881 for Mr. C. D. Cobham, Commissioner of Larnaka.

[O-R. Arch. Zeit. 1881, p. 311, Pl. xviii; KBH. cxxv. 3, 4; Perrot, iii. fig. 209-10.]

A sanctuary of Artemis Paralia, with late inscriptions and many terracottas, near the east shore of the Salt Lake, about a mile from Larnaka, was found ransacked when excavated in 1881 (No. 7, KBH.).

The sanctuary on the hill called Bátsalos, by the causeway over the Salt Lake, was ransacked by L. P. di Cesn.: the ground-plan and a few fragments were recovered by J. L. M. for the Cypr. Expl. Fund in 1894. A fragment of an inscribed marble bowl, from hence, is in the Ashmolean Mus., Oxford.

[Colonna Ceccaldi, 'Mon. Ant. de Chypre,' ch. i; Cesnola, Cyprus, Pl. ix. ff.; 'Athenaeum,' June 9, 1894; J. H. S. xvii: Inscr. publ. by Rev. G. A. Cooke, 'Academy,' 1237 (Jan. 18, 1896); No. 8, KBH.]

The necropolis of Kition represents all periods from the earliest Graeco-Phoenician (sub-Mykenaean) onwards. Excavations in 1879-1882, by O-R. for Sir Charles Newton (Brit. Mus.), and 1894, near the Turabí Téké, by J. L. M. for the Cypr. Expl. Fund (Ashm. Mus. and Cypr. Mus., Tomb Groups, pp. 177-9: a marble stele, with Phoen. inscription, = Brit. Mus. No. 31). A fine two-chambered tomb of masonry was discovered in Old Larnaka in 1894, and will be published in 'Tamassos und Idalion.'

[Chroniques, 173, 269; J. H. S. xvii. pp. 152-164 (J. L. M.); the inscriptions, 'Academy,' 1237, 1238 (Jan. 18 and 25, 1896).]

A sanctuary, with very numerous painted terracottas, was excavated in 1894 by J. L. M. for Cypr. Expl. Fund in the field called *Kamelargà* (*καμηλαργίδ*, 'the camel-stable'), south-west of Old Larnaka, on the line of the ancient wall of Kition. Cypr. Mus. 5501 ff., Ashm. Mus., &c. [J. H. S. xvii. p. 164 ff.]

*Kósci* (or *Góshi*, Larnaka District).

A sanctuary of Apollo, and an early Graeco-Phoenician necropolis, were excavated by O-R. for Sir C. Newton in 1881.

[Chroniques, p. 175.]

*Ktíma* (Papho District).

A Byzantine tomb with frescoes over the door, and a Roman grave, were discovered east of the town, and destroyed, in 1884 by convict labourers. There are Hellenistic tombs in the same necropolis. Traces of an aqueduct here and at Yeroskípos (*ιερός κῆπος*).

[Cypr. Mus. MS. Rep. iv. p. 28-9: two tombs opened by O-R. 1885.]

*Kúkklia* (v. PAPHOS).

*Kutrápha* and *Nikitári* (Larnaka District).

An early Graeco-Phoenician necropolis (fibula-period), with bronze vessels. Excavated in 1885 by O-R. for Mr. C. Watkins.

*KURION* (*Epíkopí*, Limassol District).

The acropolis is conspicuous, but the surface remains are few and late. The Mykenaean necropolis was not discovered till 1895, but the Graeco-Phoenician and Hellenistic have been repeatedly explored:—

1882. By Mr. G. Hake, for the S. Kens. Mus. Some Gr.-Phoen. tombs:

embossed gold plate : v. p. 34. Hellenistic and Roman tombs with figurine-vases and much glass.

1883. By Messrs. Williamson & Co., and by Major Chard, with O-R. as Government Inspector. Hellenistic tombs without glass, and later ones with glass. Cypr. Mus. 2843, 3121, 3135, 3173.

1883-84. By O-R. for Col. Warren, S. Brown, and others : determining the Graeco-Phoenician necropolis. Rich Hellenic tombs were found in the level ground east of the acropolis, near church of Ag. Hermogenis. Hence a silver krater (C. M. 4884) and a silver ring with carnelian scaraboid (Athene with akrostolion : S. Brown's collection), now in the British Museum. Also Cypr. Mus. 3145 (early terracotta).

1885. By Dr. Dümmler and O-R. The spot where L. P. di Cesnola said that he found the 'Curium Treasure' was examined before numerous witnesses : undisturbed earth was found at a small depth, and the results justify an absolute denial of Cesnola's story. He is, however, known to have excavated numerous rich tombs on the site.

1886. By Vicomte E. de Castillon de St. Victor, for the French Government, on the same site as 1883. Results in the Louvre : a fine series of jewellery (C. M. 4251-3) and some glass (e.g. C. M. 2536) were allotted to Cyprus Museum.

1895. By Mr. H. B. Walters for the British Museum (Turner Bequest). A rich Mykenaeian necropolis was found, with native pottery of Bronze Age types, and a few later gems ; much plundered. Also a temple site with Cypriote and Hellenic terracottas, and Cypriote bilingual inscription Δήμητρι καὶ Κόρῃ. C. M. Tomb Groups, p. 180.

- [1882. South Kens. MS. Report: gives no details of tomb-groups.
- 1883. Cypr. Mus. MS. Reports from J.W.W. & Co., and from O-R.
- 1883-84. KBH. excix. 3 (breastplate, in Berl. Mus.); Arch. Zeit.
- 1884, p. 166 (Conze, Athene gem): cf. Murray, Handbook of Greek Archaeology, p. 152, No. 14 ; O-R. four papers in "Εστερός, Leipzig, 1884; Cypr. Mus. MS. Report and Correspondence, June-July, 1884.
- 1885. Chroniques, p. 267: for Cesnola-literature, v. C. D. Cobham, Bibliography of Cyprus, App. to third ed. 1894.
- 1886. Archives des Missions Scientifiques, xvii. 1891.
- 1895. 'Times,' Jan. 6, 1896; 'Academy,' 1236 (Jan. 11, 1896); Report in preparation, cf. below, p. 180.]

#### *Lakshà* (Nicosia District).

A Bronze Age necropolis. O-R. in 1885 opened two graves for Dr. Dümmler; contents in Cyprus Museum, now dispersed.

[Dümmler, Mith. Ath. xi. (1886), p. 213.]

#### *Lakshà tu Riù* (one mile north-east of Larnaka).

A rich Bronze Age necropolis, the full extent of which is not yet determined, was discovered in 1894 about  $1\frac{1}{2}$  m. from Larnaka, towards Kalokhorio, and explored by J. L. M. for the Cypr. Expl. Fund. Mykenaeian vases were found in company with a variety of highly developed native types. Frequent surreptitious diggings, 1895.

[*'Athenæum'*, 3476, June 9, 1894; *J. H. S.* xvii. pp. 147-152.]

#### *Lambertù* (v. TAMASSOS).

#### LAPATHOS (*Lápithos*, Kerýnia District).

The ancient site is between the modern village and the sea, with Hellenistic and Roman remains. The Bronze Age necropolis is near

the village ; Graeco-Phoenician tombs in the village itself ; extensive Hellenistic and Roman necropolis towards Acheropítou monastery by the sea. An important early Graeco-Phoenician tomb, with late Mykenaean vases, was found by peasants and seen by O-R. in 1883 (=Cypr. Mus. 387, 434, 435, 442=KBH. clvii. 2, c d e f) : the great vase, KBH. clvii. 2, a, of the same tomb is in Berlin Museum : the fragment, Cypr. Mus. 446, was found on the surface near. Other early vases, confiscated, are shown in the castle of Kérýnia.

[Dümmler, *Mith. Ath.* xi (1886), p. 289.]

*Leondári Vund* (Nicosia District).

A flat-topped hill of oval shape, with steep escarpments on all sides, about half a mile long, and four miles south of Nicosia, to the west of the Larnaka road. The top of the hill narrows about one-third from the north end, and at this point there are traces of an ancient roadway on the west side. On it, in the north half, are the remains of massive masonry of disputed age ; a tumulus containing Bronze Age objects ; traces of an early settlement with cisterns, foundations, and primitive millstones ; spindlewhorls and rough pottery ; and, in the south half, a number of half-natural burial caves, containing pottery, bronze, silver spirals, &c. of Bronze Age types. Excavations by Mr. M. R. James for the Cypr. Expl. Fund in 1888 (Cambridge, Fitzwilliam Museum).

Oberhummer and O-R. identify this settlement with Li-di-ir (Lidir-Ledroi) of Assyrian tribute lists, and assume a close connexion between it and the necropolis of Ag. Paraskeví.

[J. H. S. ix. (1888), pp. 6-12; Journ. Cypr. Studies, i. (Nicosia, 1888); Schrader, *Abh. d. Berl. Akad.* 1879, p. 31 ff.; Oberhummer, *Aus Cypern*, i. 32 (214); KBH. clxiv-vi. p. 460].

*LIMESSOS (Limassol).*

Tombs were opened in 1883 near the Commissioner's house. Objects of all periods were found, from Egyptizing scarabs and a Proto-Corinthian aryballos (C. M. 1501; KBH. clii. 18) to Roman coins, lamps, and glass. No proper record was kept. Cf. p. 175. Tombs are still constantly opened surreptitiously in the neighbourhood of Limassol, Polemidhia, &c.

[Chroniques, p. 199, 'Des fouilles tout à fait tumultuaires . . .']

*Limníti* (Papho District).

A small sanctuary attributed to 'Apollo Amyklaios,' in a plot of ground called Mersineri, west of the mouth of the Limniti river, and about two hours from Levka, was explored in 1889 by Mr. H. Arnold Tubbs for the Cypr. Expl. Fund. The little temenos lies close under the side of the valley, and immediately above a natural spring. Many votive terracottas were found, mostly of native work, with a few specimens of fourth-century Greek figurines and pottery, and three small bronze statuettes. The site had been previously plundered by natives, some of whose spoils are now in Berl. Mus., some in Fitzw. Mus., Cambridge, presented by Dr. F. H. H. Guillemard ; others, in O-R.'s possession.

[J. H. S. xi. (1890), pp. 88-91; KBH. xliv-vii; Chroniques, pp. 421, 705; Oberhummer, *Aus Cypern*, pp. 220-38.]

*Lihargialis* (near *Péra*, Nicosia District).

Bronze Age necropolis with domed graves. O-R. 1889.

[Forthcoming 'Tamassos und Idalion.']

*Lithrodonta* (Larnaka District).

Ancient copper-mines near the village. Two miles south-west, near ruined church of Ag. Georgios, are remains of varied dates. By the spring in the valley here, peasants discovered, and O-R. excavated in 1885, a very primitive temenos; simply a layer of ashes containing late Ptolemaic and early imperial coins and lamps; often small separate deposits of a lamp and two or three coins together.

[No. 42, KBH. p. 19; Cypr. Mus. MS. Rep. 4. pp. 6-7.]

*Mári*; Turkish *Tallissugu* (Larnaka District).

Graeco-Phoenician necropolis, but no large site: the visible ruins are not ancient. MARION was probably at Poli, not at Mári. Excavations by O-R. for Sir Charles Newton in 1881: finds sent to British Museum; especially two Cypriote oenochoae painted with water-birds. So O-R.: but all these are registered in Brit. Mus. as coming from Enkomi (Salamis).

Mykenaean necropolis reported 1895-6: Br. Age vessels already in a private collection in Larnaka, 1894.

[Chroniques, p. 188.]

*MARION=ARSINOË* (*Póli-tis-Khrysokhù*, Papho District).

MARION, the original town, destroyed by Ptolemy Soter in 312 B.C., is identified by O-R. (Hermann, Gräberfeld von Marion, pp. 7, 12; KBH. pp. 502-504) with some foundations seen in 1885 on rising ground about a mile east of Poli village. This is disputed by Mr. J. A. R. Munro (J. H. S. xi. p. 6); but no decisive evidence has since been brought to light as to the exact site. ARSINOË, the Ptolemaic town, is, without dispute, in the chiflik immediately north of the village, towards the sea.

The necropolis is of great extent, and very richly furnished, particularly with imported pottery of Attic types. MARION was the head-quarters of the copper trade with the West<sup>1</sup>; which helps to account for the abundant Hellenic imports. The necropolis lies in two main divisions, one near ARSINOË, and south of Poli village; the other about a mile further east, probably more closely associated with MARION; for it appears to contain a larger proportion of sixth-, fifth-, and fourth-century tombs; whereas Hellenistic tombs are characteristic of the other: but a number of types are certainly common to both.

Trial diggings were made by O-R. in 1885, leading to extensive excavations (441 tombs) in 1886, principally in the east necropolis, for Messrs. Christian, Watkins, and Williamson. The collection thus formed was sold by auction in Paris in 1887, with the exception of a few pieces sold to the British Museum, and of the Government third, a large part of which is still in the Cyprus Museum. The only full account of this excavation is 'Das Gräberfeld von Marion' (79th Winkelmannsfeste Programm, Berlin, 1888), compiled by Dr. P. Hermann from the notes of O-R., who was engaged in the work.

In 1889-90 further excavations were made in both necropoleis for the Cypr. Expl. Fund, by Messrs. Munro and Tubbs, of the British School of Archaeology in Athens. Dr. Hermann and O-R. tend throughout to emphasize the contrast between the two sites and the pre-Ptolemaic date of the characteristic Cypriote types of pottery. Mr. Munro, however,

<sup>1</sup> In the hill country of *Tylliria* are numerous ancient copper-mines, which appear from recent examinations to have exhausted the supply. O-R. identifies *Tylliria* with the ancient Mount TYRRHIAS.

probably goes too far in the other direction, and modifies his first conclusions somewhat in his second report.

[Hermann, *Das Gräberfeld von Marion*; Munro, J. H. S. x. p. 281 (review of Hermann); xi. pp. 1-99, Pl. iii, iv, v; xii. pp. 298-332, Pl. xiii, xiv, xv; KBH. xxii-iv, xxvii, lxii-iv, lxvii, clxxiv, clxxvi-clxxxvii, cxcvii, 3, cxcviii, 1, 3, cciii, 3, ccxvi, 30, ccxviii (plan), ccix, and pp. 502-504 (controversial appendix on the sites); *Chroniques*, pp. 303, 357; *Gazette des Beaux Arts*, 1887, p. 332; Cypr. Mus. MS. Rep. 4. p. 31 (trials of 1885). Hermann gives a bibliography of special publications of results of 1886: esp. Dümmler, *Jahrb.* ii. Pl. viii, xi; Murray, J. H. S. viii. (1887), p. 317, Pl. lxxxi-ii.]

*Maróni* (v. Psemmatisméno).      *Nikolídes* (v. Ag. Sozómenos).  
*Nikitári* (v. Kutrápha).

*Ormídhia* (Larnaka District).

A sanctuary outside the village (No. 15, KBH. p. 12) was excavated by O-R. for Sir Charles Newton in 1882: finds in British Museum; especially a Kriophoros statue.

## PAPHOS (*Kúklia*).

The sanctuary of the Paphian Aphrodite lies close to the village of Kúklia, and was excavated in 1888 for the Cyprus Exploration Fund by Messrs. Gardner, Hogarth, James, and Elsey Smith. Only pavements and foundations of walls were discovered, and very few architectural remains. The sanctuary consists of an enclosed court, entered from the east between two blocks of pre-Roman buildings, and bounded on the north by a pre-Roman portico, and on the south by a deeper one of Roman work. South of this again is a detached wing and portico, with more northerly orientation, but very imperfect, and of uncertain plan; of earlier work, modified in Roman times, and perhaps representing the original sanctuary. ‘Its plan is entirely unlike a Greek or Roman one, and with its comparatively small chambers and the series of large courts, either open or covered in, serves to remind us of Solomon’s Temple at Jerusalem, which is almost the only shrine erected by Phoenician workmen of which there is any detailed record remaining’ (Elsey Smith in J. H. S. Report, p. 55).

A large number of tombs, opened at the same time, in the neighbourhood of Kúklia, yielded contents of all periods, from late-Mykenaean to Graeco-Roman; but the majority had been robbed already of the more valuable objects: noteworthy early tombs were allotted to the Cyprus Museum (Tomb Groups, p. 174).

[Detailed Report in J. H. S. ix (1888), pp. 149-264, Pl. vii-xi, with plans, photographs, &c.]

### *Phoenichai's* (Nicosia District).

A Bronze Age necropolis with Mykenaeian vases and native imitations. O-R. in 1883 opened tombs for Sir C. Newton: contents in Brit. Mus. One grave contained an implement which looked like iron, but proved to be of an iron oxide (analysis of Prof. Weeren, Techn. Hochschule, Charlottenburg).

[KBH. p. 33, fig. 29; cl. 12-15; clii.]

*Psemmatisméno* (Larnaka District).

An early Bronze Age settlement and necropolis lie on a hill between *Psemmatisméno* and *Maróni*; much plundered by peasants. O-R. in 1885 opened two tombs, and two more for Dr. Dümmler: the contents were formerly exhibited together in the Cyprus Museum, but in 1894 were found dispersed.

Later Bronze Age necropolis at *Zárukas*, close to the sea, south of *Psemmatisméno* and *Maróni*: very much rifled. Mykenaean vases are fairly common. O-R. acquired here in 1884 a Babylonian gold ring, engraved with two seated deities; rayed sun below, moon above.

[Cypr. Mus. MS. Rep. 4. p. 8, fig.; Dümmler, Mitth. xi. (1886); KBH. p. 463, clxviii. 1; *Zárukas*, KBH. cli. 35; J. H. S. xvii. 171; Cypr. Mus. MS. Rep. 4. p. 9. The ring is now in the Liebermann Collection, Berlin.]

*Pýla* (Larnaka District).

Bronze Age necropolis with Mykenaean vases; plundered by peasants in 1895. Mykenaean haematite cylinder in Ashmolean Museum, Oxford.

*SALAMIS* (*Enkomi*, *Ag. Barnábas*).

The megalithic vaulted building known as Ag. Katrína is published in J. H. S. iv. pp. 111-115, Pl. xxxiii-iv (O-R.); cf. KBH. clxxv. 5, 9.

The Hellenistic and Roman necropolis is extensive. Graeco-Phoenician tombs were found in 1890, and Mykenaean in 1896. Excavations:—

1878. By A. P. di Cesnola, surreptitiously: some of the objects were confiscated, and are in the Cyprus Museum: v. Index, s.v. Cesnola.

[A.P.diCesnola,*Salaminia*, passim: Artemis Paralia sanctuary, p. 96.]

1880. By O-R. for Sir Charles Newton (Brit. Mus.), north and west of the town. The Enkomi Tomb Group (p. 177) was found about this time.

[Mitth. Ath. (1881), pp. 191 ff., 244 ff.; (1883), p. 133 ff.; Athene-statue: P. Gardner, J. H. S. (1881), Pl. xvi; A. S. Murray,

Hist. Gr. Sculpture, Pl. xvii; KBH. ccii. 1; Chroniques, pp. 179 ff.; Rep. f. Kunsthissenschaft, 1886, ix. p. 204.]

1882. A Roman house and bath near the Forest-guard's house were exposed by O-R.; with *suspensurae* of brickwork, and a fine mosaic of mixed stone and glass tesserae, representing [Orpheus] attended by beasts; central figure missing; much damaged since by exposure.

[Chroniques, pp. 179-183; O-R.'s unpublished water-colour drawing in Brit. Mus.]

1882. By Mr. G. Hake for South Kensington Museum, near Ag. Barnábas Monastery: 45 tombs.

[Chroniques, p. 199; S.Kens. MS. Rep.: no details of Tomb Groups.]

1890-91. By Messrs. Munro and Tubbs for Cyprus Expl. Fund.

The last-named excavated also several sites within the town, which is thickly covered with sand-hills; namely:—

A. A group of 'Granite Columns' with massive wall-foundations.

B. A rectangular portico= 'Temenos of Zeus' (reached in 1882 in boring for water and noted by O-R., cf. Chroniques, pp. 179-80).

C. The Agora, and 'Loutron' (reservoir) attached.

D. 'Daimonostasion' and cistern: inscr. Διὸς Σωτῆρος.

E. 'Campanopetra': Graeco-Phoenician pottery (some quite early), associated with Rhodian, b. f. and r. f. wares. A sub-Mykenaean fragment is figured, J. H. S. xii. p. 142, fig. 5.

F. 'Atrium' of a Roman house.

G. 'Toumba' (mound): an early shrine with elaborately modelled and painted terracotta statues of all sizes (seventh and sixth centuries); (Brit. Mus., Ashm. Mus., Fitzw. Mus., Cypr. Mus. 5801 ff.).

H. 'Column Drums' of a large public building.

[J. H. S. xii. 59-198, 298-333, Tombs, p. 166-7, Pl. v-x, xiii-xv.]

1896. By Messrs. A. S. Murray and A. H. Smith for the British Museum (Turner Bequest). An extensive Mykenaean necropolis was found with richly furnished tombs; some of unusually late date.

[*'Times'*, Aug. 13, 1896, v. Tomb Groups, p. 183 below (Report in preparation).]

**SOANDOS?** (*Sínda*, and *Vatíll*, Famagusta District).

Large Br. Age and early Gr.-Phoen. necropolis near Sínda; Hellenistic and Roman near Vatíll: much plundered by peasants. The town-site is near Sínda, and yields architectural fragments of Hellenistic age.

**SOLOI** (*Solials*) v. *Katýdata-Linù*.

**TAMASSOS** (*Frágissa*, Ag. Mnásos, Lambertí).

The ancient town-site lies east of Ag. Mnásos Monastery; traces of the wall remain; glass-works were discovered in 1885 within the town. A sanctuary of the Μήτηρ θεῶν within the town (No. 5, KBH.) is identified by inscriptions; and a sanctuary of Apollo (No. 6, KBH.) was discovered outside in 1889. The necropoleis, of all periods, and the town-sites, were excavated by O-R. in 1885 for private persons, and in 1889 and 1894 for the Berlin Museum and the Prussian Secretary of State for Public Instruction: and at Lambertí (south-east corner of old town; east of Ag. Heraklides Monastery), Graves 1-31 (1889) and Graves 32-50 (1894), for the 'Rudolph Virchow Fund.'

Another sanctuary of Apollo, with a necropolis, was also excavated by O-R. in 1885, 1889, 1894, at *Frágissa*, three miles west of Ag. Mnásos. Hence (1885) Cypr. Mus. 6000 ff. and the early pictorial vase in the British Museum (C 120).

[*Chroniques*, p. 294; KBH. figs. 37, 38 in text (Brit. Mus. vase), vi (Plan); see forthcoming 'Tamassos und Idalion.]

**TREMITHUS** (*Tremithushà*, Famagusta District).

The ancient site lies north-west of the modern village; necropolis excavated in 1883 by O-R. for Cyprus Museum. Hellenistic unpainted pottery, especially C. M. 1152 with graffito XAPHΣ.

[*Chroniques*, p. 197.]

*Vitsáda* (Nicosia District).

Sanctuary with Hellenistic statues. Illicit digging by peasants in 1893 produced the confiscated sculptures, C. M. 5991-7.

*Voni* (v. KHYTROI).

*Xylótymbu* (Famagusta District).

Two late Graeco-Phoenician tombs of fine masonry, with gable roof built as a 'false-arch,' were opened by O-R. for Sir Charles Newton in 1882.

[KBH. clxxxix, plans, sections, and contents; J. H. S. iv, p. 116, Pl. xxxiv, 4, 5.]

*Zárukas* (v. Psemmatisméno).

## INTRODUCTION.

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### EARLY MAN IN CYPRUS.

NOTHING can as yet be stated with certainty as to the ethnographical affinities of the first known population of Cyprus. Virchow's 'Schädel von Assos und Cypern' was based largely upon skulls from Cesnola's collection, that is to say, of unknown provenance and date: and the skulls now in Vienna, which were published by Weisbach in 'The Owl' (Nicosia, 1888), Nos. 9, 10, were from Hellenistic graves at Linù<sup>1</sup>. In the Bronze Age tombs human remains are very seldom found complete enough for determination, and in even the Graeco-Phoenician Age the population is already so mixed that there is no security that the few specimens which have been published represent the native stock. The most recent investigator of Mediterranean ethnology—G. Sergi, 'Origine e Diffusione della Stirpe Mediterranea' (Roma, 1895)—quotes no Cypriote evidence as to race, though he subscribes to the received opinion of the place of the island in early culture. In no case, however, can a community of culture *prove*, though it may sometimes *suggest*, a community of race; and the discussion of Cypriote civilization which follows must be held to keep the race-question absolutely open. We must learn more of the psychology of artistic style before we can say that likeness between the elementary canons of the art, even of adjacent areas, proves any kinship between their populations.

### I. THE STONE AGE.

The Stone Age has left, so far as is known, but very slight traces in Cyprus. Palaeolithic implements have not been recorded at all; but it must be set against this that the island contains no flint or obsidian, and probably no beds analogous to the river-gravels of the North.

Neolithic implements also are very rare. One celt was bought near Episkopí (Kurion) by Vicomte E. de Castillon de S. Victor in 1886 (*Archives des Missions*, xvii, Paris, 1891)<sup>2</sup>; another, bought in the Karpass, was in M. Konstantinides' collection in Nicosia<sup>3</sup> (*Journ. Cypr. Stud.* Pl. i. 252); a third is in the collection of Mr. W. T. Taylor, lately the Receiver-General of Cyprus; a fourth from Kurion (1895, *Brit. Mus.*) is catalogued below, No. 470, and a flint knife was bought by O-R. (1895) from a peasant of Alámbara. Even these, moreover, are isolated finds, and no tombs or other deposits of the Stone Age have been discovered at all hitherto.

<sup>1</sup> Those from Lambert (Tamassos), excavated in 1894, have reached Prof. Virchow in a state which permits them to be studied; and will be published in 'Tamassos und Idalion.'

English excavators before 1894 uniformly 'respected the relics of the dead' (J. H. S. ix. 271, xi. 31): and the skulls sent home from Amathus to the British Museum (now in Univ. Mus., Oxford) were so misused, that they afford no trustworthy results. Two from Kalópsida 28 are deposited in the Cyprus Museum.

<sup>2</sup> 'Trovée à côté des débris d'un squelette dans la partie de la plaine qui est au pied de la ville, non loin de l'ancien port' (p. 6).

<sup>3</sup> Now in O-R.'s possession.

In particular, there is no distinct Stone Age pottery. The earliest tombs contain, it is true, no bronze; and the pottery is here of rough and coarse workmanship: but no stone implements are found in place of the bronze, and the pottery types are all closely related in form to the fine work of the developed Bronze Age<sup>1</sup>.

The only tumuli in Cyprus are two very doubtful ones near Salamis<sup>2</sup>, one at Leondári Vunò, and another south-west of Kúklia<sup>3</sup>; and the megalithic monuments at Old Paphos and elsewhere<sup>4</sup> are of uncertain age. Messrs. Hogarth and Guillemand described some of the perforated stones as the uprights of old oil-presses<sup>5</sup>: and none have any features or surroundings which would refer them to a specially Neolithic origin.

## II. THE BRONZE AGE<sup>6</sup>.

### Distribution of Sites.

**Settlements** at Alámbra, Agios Sozómenos and Nikolídes near Dali, Lithargials near Péra, Leondári Vunò near Nicosia, Kalopsída near Famagusta, and Psemmatisméno near the south coast.

**Tombs** (1) at Katýdata and Linù in the Solia's Valley north of Tróödos; (2) Péra, Politikò, and Phoenichals in side valleys of the upper Pidiàs basin; (3) Alámbra (three sites), Agios Sozómenos, Nikolídes, Potamià, and Lýmbia, in the basin of Nísu and Dali (IDALION); (4) Leondári Vunò, Lakshà, and Agia Paraskeví, on the plateau south and south-west of Nicosia; (5) Kythréa, Díkomo, and Krinì on the south side of the pass over the north range to Kerýnia; and at Lápithos (LAPATHOS) on the north coast; (6) Kalopsída and Sínda on the south side of the Messaorìa, and Xylótymbu and Pýla between Famagusta and Larnaka; (7) Lakshà tu Riù north-west of Lárnaka; (8) Pentásiko, Zárukas, Psemmatisméno, Maróni, Mári, Kalavasò, and Monì, in the valleys south of Stavro Vúni and Mákhairos, separated from the Dali group only by the low pass between the two mountain masses; and (9) at Episkopí (KURION) on the south-west coast, where there is a regular Mykenaeian necropolis; while native imitations of Mykenaeian vases have been found at Kúklia (PAPHOS) and Politikò (TAMASSOS) in transitional tombs like those of Katýdata-Linù. The locality *Throni*, given for vases now in Turin Museum, rests on the authority of L. P. di Cesnola: and seems to refer to some site in group 6. To these must now be added (10) a large Mykenaeian necropolis near Enkomi (SALAMIS).

### General Characteristics.

The map of Bronze Age settlements and cemeteries in Cyprus (Pl. i. 1) shows that, with the exception of the little group which occupies the passes of the Kerynia mountains, they are confined to the country of white limestone and gypsum which encircles the red plutonic mountain mass of Tróödos, Mákhairos, and Stavro Vúni, and that they are generally in or near the river valleys and marshy pasture lands which traverse and fringe it. The inference from this distribution, that the inhabitants of Cyprus in the Bronze Age were pastoral and agricultural lowlanders,

<sup>1</sup> Dümmler, *Mith. Ath.* xi. (1886), p. 216.

<sup>2</sup> Oberhummer, *Aus Cypern*, p. 124.

<sup>3</sup> J. H. S. xii. p. 103.

<sup>4</sup> KBH. xviii;

Hogarth, *Devia Cypria*, Pl. iv, p. 46.

<sup>5</sup> Cf. megalithic Roman oil-presses in Tripoli, described as temples by H. S. Cowper,

'Antiquary,' Feb., 1896.

<sup>6</sup> The distinction between the earlier Copper Age and the Bronze Age which follows the introduction of Tin is sufficiently well established so far as the metallic objects are concerned; but there is no break in the development of objects associated with them.

who avoided the forest-clad highlands, is confirmed by the frequency, among their pottery, of ladles and of large open bowls often provided with spouts (cf. a Cypriote example in Athens, 'Εθν. Μουσ. No. 95) such as are among the essential furniture of a dairy; and of corn-rubbers or saddle-querns (exactly like those from Hissarlik, and those still used, for example, on the African Gold Coast), which show that corn was ground for food in most of their communities.

The remains which are referred to the 'Bronze Age' are distinguished by very marked features from all other antiquities found in Cyprus. In the tombs, burial is universal and burning unknown; and the equipment of the tombs is correspondingly elaborate. The native pottery, which is abundant and of very varied styles, is never made upon the potter's wheel, except close to the end of the period, but is built up by hand, and is consequently often coarse and clumsy.

The commonest metallic objects are axe-heads, dagger-blades, and scrapers of very simple forms, like those of Hissarlik and of the earlier Bronze Age of Central Europe, and especially of Hungary. They are made of bronze containing very little tin, or even of almost pure copper, like the earliest Egyptian weapons and those from the lower layers at Hissarlik<sup>1</sup> and all over Europe. Spear-heads of distinct Mykenaean type were found in the grave of the 'Ochsen-krater' at Agia Paraskeví (now in Berlin Museum), and at Leondári Vundò. Besides these, simple awls, pins, needles, pincers, bracelets, rings, earrings, and beads, tubular and spiral—again like those of Central Europe (Much. Kupferzeit<sup>2</sup>, p. 374, &c.)—are found, generally of bronze, but occasionally of ill-refined silver lead. No arrow-heads have been found, and archery is only represented at all on one cylinder from Kythréa (Journ. Cypr. Stud. Pl. i. 169); while spear-heads, if indeed there are any, are hardly to be distinguished from sword and dagger-blades. Fibulae, or safety pins, have not been found at all. Necklaces of Egyptian porcelain beads, of twelfth dynasty fabrics; of coarse native imitations of these, and occasionally of transparent glass (e.g. a fine spiral earring in the collection of the late Dr. Tischler, from Ag. Paraskeví), are also found; Egyptian scarabs and other porcelain ornaments are found imported rarely in late Bronze Age tombs: and likewise ornaments of ivory, and, very rarely, of electron and gold, especially the mountings of engraved cylindrical seals (C. M. 4501-2, cf. p. 33).

These cylinders, which are sometimes made of steatite, sometimes of porcelain and artificial stone-paste, very closely resemble the early Babylonian seals of the same form. The Cyprus Museum has one gold-mounted specimen from Agia Paraskeví (No. 4501) which was certainly imported from Asia, and bears an inscription in cuneiform characters (Bezold, Z. f. Keilinschr. ii. (1885), pp. 191-93; KBH. p. 35), but the majority are in a different and coarser style, and appear to be of local manufacture.

Representative Art is exemplified by ornaments modelled on the vases in relief, and in the round, as accessories; and by rude clay figurines. All of these are discussed in detail in the section on Sculpture and Modelling, p. 27.

<sup>1</sup> Compare Schliemann, Ilios, Appendix on Metallurgy; Sir A. W. Franks, Proc. Arch. Congress, Stockholm, p. 346; Dr. J. H. Gladstone, Brit. Association Report, 1893 (Nottingham), Section B, p. 715: 1896 (Liverpool), Section H, p. 930; Proc. Soc. Bibl. Arch. xii. p. 234: 'Journ. Anthr. Inst.' xxvi. 309 ff. Prof. Weeren's analyses (in 'Tamassos und Idalion') establish a distinct Copper Age, before the Bronze Age.

The characteristic Bronze Age pottery, as already stated (p. 14), precedes actual bronze-finds in the series of tombs, and begins with primitive and rude examples; but it becomes mature very rapidly both in style and in technique. The earliest and, throughout, the commonest and most characteristic fabrics are wholly hand-made; and, consequently, lend themselves to unsymmetrical and fantastic modelling. With the exception of a few late and distinct fabrics, the vessels have no foot or base-ring to enable them to stand upright; as a rule, the bottom is rounded, or at the most very slightly flattened; at Kalopsida the ordinary vessels are even *pointed* below<sup>1</sup>. Many of the common bowls, however, are so balanced that they naturally return to an upright position when disturbed. A large number of eminently characteristic forms and ornaments seem to be derived from those of gourd-bottles, such as are still in common use in Cyprus, and a few from basket-work and twisted straw (cf. KBH. xxxiv-v; and O-R., 'Parallelen in d. Gebraüchen d. Alten u. d. jetzigen Bevölkerung v. Cypern,' Abh. d. Berl. Anthr. Ges. 1891, pp. 34-44).

Though the clay is coarse, the characteristic slip is fine, bright red in colour (with an ebony-black variety), and polished on the surface with stone or horse-tooth burnishers. But as the pottery is often very slightly baked, the fine surface layer is inclined to separate and flake off.

From these points we may probably draw the following conclusions:—

1. The art of pottery was introduced into Cyprus not much before the beginning of the Copper Age: but it is not the result of a multitudinous invasion from without, for the forms are not represented anywhere else so abundantly and characteristically; therefore they are probably indigenous, and, if anything, only the technique is introduced from elsewhere: it is therefore the result of peaceful intercourse, which may be accounted for, like so much else, by the first extension of the copper industry. It is, moreover, not improbable that both pottery and glass-making made their earliest advances in Cyprus in close association with metallurgy. The perishable nature of the gourd-vessels, which the new pottery so quickly replaced, accounts for the absence of any traces of their prototypes; but the modern Cypriote, with characteristic conservatism, still prefers gourds for household bottles and ladles, and still incises geometrical ornaments and concentric circles upon them.

2. The fact that the Cypriote pottery is hand-made precludes the idea that the art was introduced from Egypt, where wheel-made pottery and a great terracotta industry are found earlier than the first appearance of copper.

3. A red polished technique and hand-made fabric are characteristic of, and unsurpassed among, the Libyan race, discovered in 1895 by Prof. Flinders Petrie in the settlements and tombs at Ballas and Naqâda in Egypt. From this pottery derives, according to the same authority, some of the 'Amorite' culture of Syria. In Egypt, this civilization, which fills the gap between the sixth and the eleventh dynasty, is practically devoid of metals. But the very rare examples which occur are of characteristic forms, which are *late* (quasi-Mykenaean) in Cyprus: e.g. the bayonet-like dagger in Ashmolean Museum, cf. KBH. cli. 27; and in Syria derivative pottery seems to be associated with Cypriote types of copper. The likeness between the Libyan and the Cypriote red polished

<sup>1</sup> Cf. the nipple-point bottom of C. M. 59; and *Lambert* (1895), xxxix. 741 (Berl. Mus.); also a vase from Tell-el-Hesy. Bliss, 'Mound of Many Cities,' Pl. iii, fig. 83.

technique, and between their black deoxidised varieties, is very striking ; but the enormous majority of the Libyan forms are from stone types, and very few are from gourds ; though close parallels of form occur among ring-vases and composite and fantastic vessels. We cannot therefore as yet assume that the practically identical technique was introduced into Cyprus from the Libyo-Amorite culture of Syria ; nor, on the other hand, that Libya borrowed this also from Cyprus along with the metal implements.

4. The art of adorning the natural clay with patterns in black paint is exemplified in Cyprus earlier than anywhere else in the Mediterranean. Phoenicia and Hissarlik have yielded no painted pottery ; and that of Tell-el-Hesy is late and probably derivative ; while that of Cyprus is certainly pre-Mykenaean. The pigment is a native umber, which is still worked. The red paint of the Mykenaean period in Cyprus may have been introduced from the contemporary Egyptian pottery.

The first known culture of Cyprus, thus indicated, whatever may be its origin, has already acquired in its earliest known stages a very distinct and characteristic style which finds no close parallel in the neighbouring areas of the mainland, and must in the present state of our knowledge be regarded, in its earliest known form at all events, as an indigenous development.

The great abundance of the tombs on any site where they occur, and the marked development and progress which can be traced within the limits of the Bronze Age, certainly indicate that this culture was not only extensive and vigorous at any given time, but also that it existed over a long period. Chronological data are of course few and disputable, especially in the earlier sections, where foreign imports are absent or very rare : but it is not improbable that at the point where the evidence first begins, Cyprus was actually ahead of the neighbouring coasts of the Levant, and that for a considerable time after, it may have influenced its neighbours, rather than have been influenced by them.

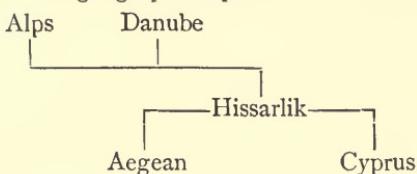
**The Copper Trade.** The main cause of this early advance was certainly the fact that Cyprus contains the only large deposits of copper ore in the Levant ; the nearest alternative sources being Sinai, which supplied Egypt, in part at least, from the beginning of the fourth dynasty onwards<sup>1</sup>, and Central Europe, especially on the Hungarian side of the Carpathians. But in the latter area it seems likely that the knowledge of the metal, and the earliest types of implements, were introduced from Cyprus ; while the Sinaitic copper seems not to penetrate beyond Egypt.

It is true that in the latter part of the Bronze Age, Cyprus is subject to the influence of the art of Syria and of the Mykenaean centres of the Aegean ; but neither these, nor any other foreign influences, can be admitted without question in the earlier sections of the period.

**Hissarlik.** By far the closest parallels are afforded by the civilization of Hissarlik, which is shown to be typical for Anatolia by a small but increasing number of isolated finds in Bithynia, Phrygia, and Karia. Hissarlik might seem to antedate Cyprus, for its pottery is ruder and less characteristic, and metal weapons (except Schliemann's 'great treasure,' the date of which is in any case on internal evidence uncertain) are very far out-numbered by the stone implements. But Hissarlik, like Libya, is remote from any known or probable centre of copper industry,

<sup>1</sup> Seneferu inscription, close under 4000 B. C. Petrie, Hist. Eg. i. p. 36.

though it is on the great immemorial route to Europe, *via* the Hellespont. Cyprus and Hungary are the nearest centres and are almost equidistant. The pottery of Hissarlik has affinities with that of Cyprus in form, technique, and ornament, and seems to have borrowed thence<sup>1</sup>: but the red ware at Hissarlik does not begin till the second town and does not predominate till the third; whereas types of weapons (notably *one-edged* knives, Schuchh. fig. 3, 61) appear in the first, which are *not* Cypriote and *are* Hungarian, though they penetrate later as far south as Crete. Now there is some reason to believe that the Hungarian, perhaps all Central European copper industry, depends upon the Cypriote; and, consequently, Hissarlik, which depends on the Hungarian, cannot be regarded as earlier in date, though it is certainly more primitive in type than that of Cyprus. It is in fact a local development, partly parallel with Cyprus, and partly derivative from it; and stands between the Cypriote, the Danubian and Alpine, and the Aegean cultures, in a relation which corresponds very nearly to the geographical position of these early art provinces.



**Central Europe.** In Central Europe itself, the late Neolithic and early Bronze (Copper) culture is closely parallel with that of Cyprus, in the types of its earliest weapons and the decorative motives of its pottery. The communication was undoubtedly by way of the Bosphorus and Hellespont; the red polished fabric, the incised and whitened ornament, and some of the simpler forms, reappear in the Mondsee and elsewhere; but wherever similarity can be traced, the superiority, in versatility and in finish of ornament, is uniformly on the side of Cyprus. At the same time it must be remembered that no demonstrably Cypriote specimens of the red polished ware have been recorded outside the island: all known Cypriote exports (to Athens, Hissarlik, Thera, Sinjirli, Tell-el-Hesy, and Egypt) are of distinct, derivative, and later fabrics<sup>2</sup>.

**The Aegean.** The occurrence on the acropolis of Athens of Cypriote potsherds, and in the Bronze Age settlement of Thera of a 'hemispherical bowl' of Cypriote workmanship (cf. C. M. 301-4), of vessels with red polished slip, and other tokens of Cypriote influence, prove that communication was established between Cyprus and the Aegean *before* the great age of Mykenaean art; but there are no known traces of a corresponding importation of Aegean pottery into Cyprus. Cyprus, that is, thanks mainly to its copper industry, was at this time somewhat in advance of the Aegean.

**North Syria.** The same applies in some measure to the civilization of North Syria, exemplified at Sinjirli. The bronze of Sinjirli is probably Cypriote. The types there are largely derived from Cypriote types, and in some cases there is a strong presumption of Cypriote workmanship. The same applies to much of the native pottery, and in particular to the late Bronze Age figurines with gigantic earrings (C. M. 464) which appear as a local fabric at Sinjirli, and sporadically elsewhere; though it is not

<sup>1</sup> For parallels between Cyprus and Hissarlik, v. KBH. cxlii-cxliii. pp. 451-4.  
<sup>2</sup> Journ. Cypr. Stud. I. p. 6.

clear whether the mainland borrowed from the island, or both from a third common source. But at Sinjirli, as in the Aegean, the majority of the correspondences are late; very late Bronze Age pottery, and early Graeco-Phoenician pottery and fibulae.

**Phoenicia.** The earlier civilization of Phoenicia and Palestine is so wholly unknown, that no comparison of it with Cypriote culture is of much value. The small collections of the Jesuit and American Colleges at Beirut contain pottery which resembles some of the distinctly *late* Bronze Age fabrics of Cyprus, especially certain forms which last on into the Graeco-Phoenician Age<sup>1</sup>. But the most universally characteristic types of Cypriote pottery do not reappear at all in Phoenicia, and consequently cannot have been borrowed thence. Again, at *Tell-el-Hesy*, many of the imported styles of pottery, which are attributed by Prof. Flinders Petrie to Phoenicia, are closely allied to the later Bronze Age forms in Cyprus; many of them have all the look of imitations of fabrics which are known to be indigenous in Cyprus, and in the opinion of some authorities, some of them are actual Cypriote exports. In any case the evidence is strongly *against* any original dependence of Cypriote culture on any known Phoenician style, and *against* any appreciable intercommunication between Cyprus, and the Phoenician coast and Syria, until the later part of the period.

**Egypt.** Finally, in Egypt, the evidence is exactly the same. Copper weapons of Cypriote types occur there from the fourth dynasty onwards, but are associated with others, which, though equally derived from neolithic models, do not occur in Cyprus, Western Asia, or Europe, and may be referred to the Sinaitic copper province. But the indigenous early Bronze Age pottery of Cyprus (the red polished ware) is not found exported or imitated in Egypt. Only the later fabrics occur: 'Black punctured ware,' 'Base-ring ware,' and 'Hemispherical bowls' (vide below, p. 37-9); and these not till the twelfth dynasty, but then frequently<sup>2</sup>, and associated with Cretan<sup>3</sup> (*Proc. Soc. Antiq. Ser. II, vol. xvi. 351 ff.*) and other Aegean fabrics. In Cyprus, correspondingly, it is among the same later styles that Egyptian porcelain ornaments begin to be frequent: they are sufficiently characteristic of the twelfth dynasty to serve as date marks.

**Later influences.** It has been already stated, however, that as time went on, the indigenous art of Cyprus was modified and eventually transformed by the importation of new processes and motives from without. Cyprus lies within reach of four sets of foreign influences; from the north, from the east, from the south, and from the west.

i. The coast of Cilicia and the north coast of Cyprus are in full view of each other: they have always had much in common both physically and ethnographically; and the excavations at Sinjirli have brought much evidence to confirm the obvious relations already indicated between Cypriote and 'Hittite' or Syro-Kappadokian culture. Many engraved cylinders of the later Bronze Age in Cyprus are practically indistinguishable from those of the mainland of Asia Minor. All these cylinders go back to Babylonian prototypes, and as the series is more continuous on the mainland than in Cyprus, it is probable that in this instance, as with

<sup>1</sup> O-R. bought in Beirut a jug with strainer-spout, painted with sub-Mykenaean lattice-triangles, but of local clay. Cf. a few early Gr.-Phoenician vases from Phoenicia in the Louvre.

<sup>2</sup> Petrie, Illahun, Pl. xiii, xxvii, &c. (Kahun); i. (Aegean fabrics, at Kahun).

<sup>3</sup> There appears to be a fragment of this Cretan (*Kamárais*) ware from *Kurion* (1895, Brit. Mus.).

the distinct class of quasi-Mykenaean cylinders, it is the Cypriote forms which are derivative.

2. At sunrise the Lebanon is clearly visible from Stavro Vúni, and the imitations of Babylonian cylinders, already mentioned, point as much to Syrian as to Cilician intercourse. Moreover, the presence of genuine Babylonian cylinders argues the establishment of the more direct route. The occurrence among them of one attributed to Sargon I<sup>1</sup> (3000 B.C.: in M. Konstantinides' collection) of course proves nothing as to the upward date of the connexion; and in any case there is no trace of the preponderant Phoenician influence in the second thousand years B.C. which has been assumed on the authority of late Greek writers. The publication, in Dr. Bliss's account of the excavations at Tell-el-Hesy ('A Mound of Many Cities,' London Palestine Expl. Fund, 1894), of a mass of new material for the early history of the Syrian coast makes it necessary to repeat the caution, that until pottery of certain classes has been found to be characteristic of finds in Phoenicia itself, it is not safe to assume it to be Phoenician. On the other hand, the frequent occurrence of characteristically Cypriote shapes and patterns, especially of 'hemispherical bowls' (C.M. 301-4), is quite as far from proving any ethnic affinity between the early inhabitants of Cyprus and the settlers of Tell-el-Hesy, or any such site.

3. Cyprus is, in fair weather, within three days' sail of the mouth of the Nile; it was, almost certainly, invaded by Thothmes III about 1450 B.C.; and had probably been visited from Egypt even earlier for the sake of its copper and timber. The cartouche of Thothmes III is extraordinarily frequent on scarabs, both Egyptian and native, of a later period; and its popularity in Cyprus may, perhaps, partly rest upon the tradition of his former connexion with the island. The occurrence of Egyptian scarabs, and of porcelain and ivory ornaments, in the Bronze Age tombs has been already mentioned<sup>2</sup>; but beyond these casual imports, which, here as everywhere, were frequently imitated, there is little trace of Egyptian influence in Cyprus during the Bronze Age. On the other hand, in foreign settlements, and even in Egyptian tombs from the twelfth dynasty onwards, several of the so-called 'Aegean' fabrics of pottery either are characteristically Cypriote or are found in equal abundance on Cypriote sites.

4. The influence from the west is that of the Mykenaean civilization alluded to above (p. 18). The Mykenaean Age is placed between 1700 and 900 B.C. by the find-groups in Egypt, Rhodes, and Mykenae, and this date agrees with the best Greek tradition.<sup>3</sup> The preliminary reports of the British Museum excavations at Kurion, 1895<sup>3</sup>, which assign Mykenaean tombs to the seventh century, cannot be allowed to modify this view until they are supported by a full statement of the evidence. But Mykenaean art has already passed through a series of phases, at the point where it first becomes datable; and the Bronze Age art of Cyprus, too, seems to have existed for a very considerable time, before it becomes affected by it. In their later stages, however, Cypriote and Mykenaean conventions influence each other strongly; the latter eventually prevail, and pass on with modifications into the period which follows: but there is no sudden or complete extinction of the indigenous styles.

<sup>1</sup> Hommel, *Gesch. Bab. u. Assyr.* p. 301 ff. Pietschmann, p. 249.

<sup>2</sup> Cf. Dümmler, *Mitth. Ath.* xi. p. 243: KBH. clxxiii. 22: C.M. 630 ff.

<sup>3</sup> E.g. 'Times,' Jan. 6, 1896; 'Academy,' Jan. 11, 1896; for detailed criticism vide 'Academy,' Feb. 1, 1896 (J.L.M.). Also at *Salamis*, v. above, Chron. of Exc. p. 12.

### III. THE GRAECO-PHOENICIAN AGE.

FROM THE FIRST INTRODUCTION OF IRON, TO THE PTOLEMAIC CONQUEST  
OF CYPRUS 295 B.C.

The sites identified with the following cities yield remains belonging to this period :—AMATHUS, IDALION, KITION, KURION, LAPATHOS, MARION-ARSINOË, PAPHOS, SALAMIS (the Graeco-Phoenician necropolis is unknown), SOANDOS (Sínda), SOLOI, TAMASSOS. The remainder are not certainly identified : Akhna, Athiénu, Avgóro, Gastrìà, Góshi, Khelónais, Limníti, Mári (Tatlisugu), Mazotò, Ormídhia, Polemídhia, Xylótymbu, Yalúsa, Zýgi. ‘Dades,’ given on L. P. di Cesnola’s authority as the locality for early vases in the Turin Museum, is the classical name of Kavo Kiti, south of Larnaka. The nearest established site is Larnaka (KITION), where such vases are common.

Nothing could be more complete than the contrast between the remains of the Bronze Age, and those of the fully-developed Graeco-Phoenician Age. (1) All the ordinary pottery is now made upon the wheel, and with the exception of a few types of flasks and barrel-shaped vases all the vessels are provided with a foot or base-ring. Relief and incised ornaments are almost wholly absent, and the great majority of the vessels found in tombs are ornamented in a wholly different style, with lustreless black paint, much of which is applied to the vases while still on the wheel.

(2) Bronze is still the commonest metal, but iron is frequently used throughout the period, and has replaced bronze altogether for knives and swords. The lanceheads, both of iron and of bronze, have tubular sockets ; this type is borrowed from Mykenae : and fibulae of early but not primitive types are in regular use. Gold and silver are frequently found, and the latter becomes very common in the sixth and fifth centuries.

(3) Cylinders are replaced by conical seals ; and both imported and native scarabs are numerous and characteristic.

**The Period of Transition.** But though the general characters of the two periods differ so widely, there is clear evidence of a transition from one to the other. Tombs have been found, of very late Bronze Age at Ag. Sozómenos, Nikolídes, and Lambertù, and of very early Iron Age at Katýdata-Linù, in which both hand-made and wheel-made vases of the same types occur together, and a number of forms seem to persist with very slight change, especially the common bowls, and some classes of flasks, oenochoae and amphorae. The ornament also derives some of its characteristic motives from the painted technique of the late Bronze Age ; and the most frequent motive of all, the concentric circles (which were found, at Lakshà tu Riù, painted upon a hand-made fragment), from the incised ornament of the red ware ; but the majority of the elements (latticed triangles, wavy lines, and groups of bands), and many of the forms are derived, often with very slight modification, from the later art of Mykenae, and we may refer the use of the wheel and the wearing of fibulae to the same source. In fact, at this point, the correspondence is very marked between the pottery of Cyprus, and that of Crete, Rhodes, Kalymnos, the Aegean Salamis, Attica, and Nauplia.

The very early appearance of iron, and its great frequency at this time, are a measure of the close intercourse of Cyprus with the Syrian coast, the only area in which iron-workings may be suspected to be earlier.

Cyprus has considerable masses of iron ore of fair quality, and there is evidence that they were discovered and worked as soon as the knowledge of the metal extended.

The Graeco-Phoenician Age has been so named, because throughout it Cyprus was the principal meeting-point of Greek colonists and traders from the West, and of Phoenicians from the East. At its opening, the Mykenaeian thalassocracy is decadent, and the 'Peoples of the Isles of the Sea' are being thrust back before the rapid seaward expansion of Phoenicia. The state of the Eastern Mediterranean at this time is well depicted in the Homeric poems, but the story of the Greek colonization of Cyprus is still obscure. All that is clear is that the first Greek settlers used a similar dialect to that of the earlier strata of population in Peloponnesos, and that they were established in Cyprus before the spread of the Hellenic type of alphabetic writing; for the Cypriote syllabary is shown by the discoveries of Mr. A. J. Evans (*Cretan Pictographs, &c.*, 1895 = *J. H. S.* xiv. 270 ff.), to be closely connected with, and probably derivative from, the Aegean hieroglyphic system. But, as elsewhere, the first colonists seem to have mixed freely with the aboriginal population, so as to give rise in this isolated corner of the Greek world to a peculiarly distinct type of the Hellenic stock, and to a local and characteristic culture.

Of the Phoenician settlers and traders even less is known, for we have not at present any adequate evidence as to the character of the civilization which they brought with them. Their inscriptions are found earlier in Cyprus than in Phoenicia, but even here not before the ninth century, and associated already with fully formed Cypriote pottery; and it is very probable that here, as elsewhere, they had no original art of their own, but borrowed from Cypriote—eventually from Mykenaeian—sources, just as they borrowed from Assyria and Egypt. It is probably more than a coincidence that on the hand-made, gourd-formed, fantastic and composite pottery of the modern Kabyles in the Hinterland of Carthage is retained a scheme of ornamentation in black paint with red accessory bands, which in all essentials is exactly parallel with that of Cypriote pottery in the centuries when Africa was first exploited by Phoenician merchants. But until the early necropolis of Carthage has been explored, this must remain only a tempting and probable conjecture<sup>1</sup>.

Though no break occurs in the development of Cypriote pottery, and associated objects of native workmanship, from the beginning of the Graeco-Phoenician Age down to the Ptolemaean occupation of Cyprus, it is convenient, on account of such change as does occur, to divide the period into two, at the moment when vases and other objects of Hellenic, and particularly of Attic, workmanship, begin to appear in Cypriote sites and tombs. This is best illustrated by the record<sup>2</sup> of shafts sunk at Salamis, the only first-rate site in Cyprus which has not been ruined by denudation.

The moment thus indicated corresponds not only with that at which change is most rapid in the series of native pottery, but also with that at which Cypriote art in general attains its highest artistic level; only to lose thenceforward both its originality and its technical finish; and to give way, though for a long while very slowly, before the influx of Hellenic fashions which became dominant in the island some three centuries later.

<sup>1</sup> Many of the forms of the earlier Carthaginian pottery already discovered correspond with Cypriote forms of the eighth and seventh centuries approximately: cf. Delattre, *Tombeaux Puniques*, 1890; *Necr. Punique de Carthage*, 1896. For the Kabyle pottery, cf. Goodyear, *Grammar of the Lotus*, p. 381.

<sup>2</sup> *J. H. S.* xii. p. 142.

The Art of Cyprus down to this point is strongly geometrical in character, and this tendency never wholly disappears. It is probably more than a coincidence that at the present day the native decoration of gourds, woodwork, &c., has the same features; even though in representations of men, &c., there is some attempt at a realistic treatment.

But the geometrical style of Cyprus is not derived from the corresponding styles of Rhodes, Crete, and Hellas. Vases of 'Dipylon' style were occasionally imported, e.g. a fragment from Amathus (1894, Brit. Mus.), a vase from Góshi (O-R. 1883, Brit. Mus.), and (probably) the magnificent vase in the Cesnola collection (KBH. lxxxix). Native imitations also are found rarely, e.g. *Amathus* 94 (Brit. Mus.), *Athiénu* (O-R. coll.). The technique of the concentric circles, which were made with a cluster of small brushes attached to a pair of compasses, beneath which the vase was often made to rotate on its side, is identical in Cypriote and Dipylon vases; and many other elements of ornament are found to be closely parallel. At present, however, it is impossible to say with certainty which style borrowed from the other; only the continuance of the bronze trade, the precocity of the iron industry, and the clearer evidence of early artistic activity favour the presumption that Cyprus may in many cases have taken the lead. The use of red paint in any case seems to occur earlier in Cyprus; and *may* have been borrowed thence by Boeotia, Euboea, and South Italy. The truth, in fact, seems to be that early Graeco-Phoenician art, while springing mainly from the same root (the later Mykenaean), parts company at once with the geometrical art of Hellas; and for a long while only comes into contact with it rarely and accidentally.

After a while, and apparently somewhat earlier than in the Aegean area, Oriental, and especially Egyptian imports, and consequently orientalizing motives begin to appear. The lotos, in particular, insinuates itself into the geometrical panels of the pottery (see Goodyear, Grammar of the Lotus, London, 1891, Pl. xlvii-l), and the 'snow-man' technique begins to be supplanted by the new art of pressing clay in a mould invented under Dynasty xviii in Egypt. Scarabs, of steatite and porcelain, with both Egyptizing and native representations, are not uncommon in eighth and seventh century tombs, especially at Amathus and Kition; a very bright blue chalky paste being peculiarly common and characteristic (C. M. 4565 ff.); but porcelain is not frequently imported, except from Naukratis and in the sixth century. Dome-shaped, pyramidal, and conical seals are also found, of porcelain, steatite, and hard stones, such as quartz and haematite, perforated near the apex, and engraved in the native style. The coarser work is very like that of the most degenerate of the lenticular 'Island-gems' of the Aegean, which are very rare in Cyprus; the finer specimens recall the style of the earlier 'Island-gems.' The large clumsy beads of variegated glass, spherical or cylindrical, are probably of native make, and may be a by-product of the copper industry; for the glass (or rather vitreous slag) is highly vesicular, and almost pumice-like in texture (v. p. 100, Note prefixed to General Catalogue of Glass). The double-cone-shaped stone beads (which first appear in the later Bronze Age at *Lakshà tu Riù* (p. 58), *Ag. Paraskeví, Episkopí*, &c.), the plano-convex spindlewhorls, and the objects of bone and ivory have drilled concentric circles, or geometrical engraving: one whorl in the Museum (C. M. 731) has the tangent-circles  $\text{\textcircled{o}}\text{\textcircled{o}}\text{\textcircled{o}}$  which belong to the early bone and bronze style of the Iron Age of Hellas, and occur on Dipylon pottery.

But there is little trace in Cyprus of the so-called 'orientalizing' tendency which determines the character of those styles which in Hellas succeed the geometrical, and precede the developed Hellenic styles. Consequently the geometrical is perpetuated in Cyprus in a continuous but independent development, until the advent of black-figured Attic vases, and other characteristic products of the later sixth century.

Vases, such as KBH. xix, xx, xxi, mark what we may by analogy call the 'Phaleric' stage of the Cypriote series, and the comparison is probably valid between the form of the Melian amphorae (though these have a high foot), and that of a characteristic seventh-sixth century Cypriote type (C. M. 1134 ff.), and also between the deer, KBH. cxviii. 5, cxi. 3, lxi (cf. xix), clii. 19 (lxxiv-v, = Ashm. *Cyp.* 441), water-fowl, &c., cviii. 2, cxiii. 3, and 'sacred trees', clii. 19, which are the principal motives of a rare but very fine 'orientalizing' fabric in Cyprus, and the deer and birds of the finest 'Rhodian' ware. Cf. Boeotian birds and trees, Mon. Piot. i. Pl. iii; and for possible influence of Cyprus on Rhodes, KBH. lxxxix.

This comparatively rapid change already noticed, between the seventh and sixth centuries, may be thus summarized. The following characteristic forms disappear:—all the fibulae, which seem to be replaced by buttons; the embossed ornaments of thin gold plate; and the earrings with mulberry-shaped pendants, iron knives, and swords go on later into the sixth century at Poli, and then likewise disappear. The tendency, however, is already apparent to replace them in Tomb Groups by an elaborate series of bronze vessels and articles of furniture and the toilet, probably valid as an indication of a contemporary advance in social and political stability.

Among the pottery, the animal vases, rude clay ducks, warriors, and waggons of 'snow-man' technique still continue; but the large kraters, the barrel-shaped vessels, and the globular or flattened flasks, which are characteristic of the eighth-seventh century, begin to disappear; and the series of forms becomes simpler, oenochoae, amphorae, and simple bowls predominating. The characteristic motives of geometrical art fall out of use about the same time; first the distinctly Mykenaean survivals—latticed triangles, wavy lines, and groups of bands; then the diagonally divided rectangular panel with its lotos and lattice-work filling, the swastika,

▲  
the arrow-head ornament ▲, the tree-ornament, and the archaic water-

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fowl. The concentric circles either become subordinate and disappear, or take a new development in the 'vertical circle' motive, which, though it begins in the Mykenaean Age, and is found on Cretan (sub-Mykenaean) and on Dipylon vases, e.g. *Brit.* A 387-8, does not become characteristic in Cyprus till the sixth century, except in the small red ware. In other cases, e.g. at Poli (KBH. xxiii-iv, clxxx), the small groups of concentric circles break up into rosettes and floral ornaments under early Hellenic influences. At the same time first appear the embossed silver bowls, and an increasing wealth of silver jewellery of all kinds; bronze shields, helmets, and breastplates (rarely); and on the pottery the groups of large vertical circles<sup>1</sup>; lotos flowers from Egypt<sup>1</sup>, and a new series of more naturalistic trees and birds (Poli, KBH. xxii-xxiv); and therewith the rosette as a field and panel filling (especially at Amathus) and the admission of a row of white points running along the dark bands of the ornament.

<sup>1</sup> The lotos begins on the earlier orientalizing vases of the viii-vii century.

**The Period of Greek Influence**, as already mentioned, does not really begin before the time of the black-figured Attic pottery. The Museum possesses one specimen of Proto-Corinthian fabric found near Limassol (1501) KBH. clii. 18, and three of poor Rhodian work, from Poli (1511-14): but such examples are very rare<sup>1</sup>. The great Dipylon vase in New York would fall into the same category if anything definite were known about it. The rare porcelain vessels, like that from Amathus 8 (British Museum), which might have been referred to Rhodes, do not seem to occur much, if at all, earlier than the first Attic vases; that from Amathus 228 (British Museum) is dated by a Ptolemaic drachma, and is almost certainly of Egyptian manufacture: 2503 (Amathus 293) may be of even later date.

The Attic vases above alluded to are among the most important evidences for date wherever they are found; for the circumstances of their manufacture are very exactly known. They fall into two great classes: (1) *Black-figured*: about 600-450 B.C. The earlier are those of bright red clay, with figures and ornaments in lustrous black glaze: the details of the design are often incised through the glaze into the red ground below; and, in the earlier specimens, hair, embroidered draperies, &c., are indicated by lustreless white and purple-red laid on over the black glaze. The drawing always retains some of its earlier stiffness, but the best and latest specimens approach very nearly to the earliest of the style which follows. (2) *Red-figured*: about 500-200 B.C. In this class the figures and designs are left in the red clay, while the whole of the background is covered with the black glaze. Details within the red are drawn in black, or occasionally in thin lustrous red: and white and purple-red additions are very rare. White reappears, however, along with the gilded details which are introduced in the fourth century. The style is at first archaic, but soon becomes free and mature (450-400 B.C.) and then rapidly degenerates, both in design and in execution: careless work, however, is not a certain proof of later date. It will be seen that for a short time the red- and black-figured styles were in vogue together; so that where specimens of *both* are found, the group is fixed within very narrow limits. Some allowance, however, must probably be made for the acquisition of vases early in the life of their owner; and for the burial of heirlooms, though there is reason to believe that the latter custom was very rare. (3) *Plain and Stamped Black-glazed Ware*, occasionally left red at the bottom, comes into use about 550 B.C., and outlasts the red-figured vases; but earlier and later examples can be distinguished by their shape and fabric. Some later specimens have moulded or modelled decorations in relief (C. M. 1771 ff.); others have patterns built up of impressions of palmette, lotos, and other elements, from stamps like those of a bookbinder (C. M. 1830 ff.). (4) *White Lekythi* (450-400 B.C.), e.g. C. M. 1698.

The tomb-groups exhibited in the Museum, and described p. 173 ff., sufficiently illustrate the method by which the chronology of the native pottery is established, and the lamentably slight degree of accuracy which is at present attainable: so that it only remains to summarize the principal varieties, in the type collection which follows (p. 63 ff.). The dates are, as far as possible, qualified by localities; for among so many independent

<sup>1</sup> There are other Proto-Corinthian vases in private possession in Limassol: Rhodian fragment from *Salamis* (Brit. Mus.: J. H. S. xii. 312, fig. 1 b, cf. 136): Naukratite ware from *Salamis* (J. H. S. xii. 141), *Amathus* (1894, Brit.): Corinthian (orientalizing) from *Kition* (Cesn. Sal. p. 226, fig. 252), *Poli* (CEF. T. 29).

communities as existed in Cyprus, forms may easily have appeared earlier, or disappeared later, in one place than in another : and, in fact, whereas the uncontaminated geometrical style varies but little all over the island, the native art begins at once, when Hellenic importations become common, to pass to new forms and motives, and to split up into local schools.

Messrs. E. A. Gardner, J. A. R. Munro, and others believe that the geometrical and other Cypriote pottery often found in tombs together with glass vessels and Hellenistic and Roman bronzes and coins, is of the same age as the latter, and support their view by the *a priori* consideration of the admitted conservatism of Cypriote culture. But it is probable that the frequency of reburials has been underestimated, as was the case also for a while during the recent excavations at Amathus. The clue is given by undisturbed tombs like Amathus 240 (Brit. Mus.), where a distinct layer of earth intervenes between the Cypriote and Graeco-Roman interments; and these indisputable instances are rare<sup>1</sup>, though they were already recognized by O-R. in the Poli excavations of 1886. The Tomb Groups from Kition (Turabi site, 1894 ; v. below, p. 177 : detailed report in J. H. S. xvii) point to the same conclusion. Here the necropolis is less crowded, and reburials consequently less frequent. Graeco-Roman and Cypriote tombs, some of the latter very degenerate, occur side by side, and the *unpainted* pottery forms a continuous series : but *painted* Cypriote vases were *never* found with glass vessels or coins ; except in one shaft (Nos. 31-37), where the contents of *four* collapsed tombs, three of them Graeco-Roman, were found mixed together. Mr. H. B. Walters found jugs of red ware with opaque polychrome painting in Roman tombs at Kurion (1895), but nothing with the umber paint on the light ground.

#### IV. THE HELLENISTIC AGE.

The conquest of Cyprus by Ptolemy I of Egypt, in 295 B.C., marks the completion of the process by which the island is brought into the main line of Greek civilization, and a point at which native Cypriote art seems to die out rapidly and completely. The chronology of the 'Hellenistic Age,' which follows, is very obscure, for though Ptolemaic coins are found commonly in Cyprus, the practice of burying coins with the dead does not begin to be general till Roman Imperial times<sup>2</sup>; besides which, the contents of Ptolemaic tombs, being usually of slight artistic value, have been but little sought after, and still less scientifically studied. Recent excavations at KITION (Larnaka) and at IDALION (Dali), to be published in detail elsewhere<sup>3</sup>, confirm the impression given by the results from Amathus, and from Poli, so far as the latter are intelligible—(1) Painted Cypriote vessels disappear altogether early in the third century. (2) Certain forms of wine amphorae are typical of the latest tombs in which Cypriote vessels occur, and are themselves replaced by other types in the tombs in which coins are found. (3) Vessels of transparent blown-glass make their first appearance in the latter part of the Ptolemaic period, and replace pottery almost entirely in the Roman tombs. (4) Vessels of opaque variegated glass, cast on a sand core, which appear rarely in sixth-

<sup>1</sup> In tombs like Poli 52. II, where a Graeco-Roman layer is found *below* a Cypriote layer, the later tomb has undermined the earlier.

<sup>2</sup> Exceptions are Amathus 287 (British Museum) and Poli 41. II, whence the gold earrings, C. M. 4099 (KBH. p. 494) : Poli, CEF. 40 (J. H. S. xii. 313), CEF. 70 (id. 326).

<sup>3</sup> Kition, J. H. S. xvii. Idalion, Tamassos und Idalion (forthcoming).

century tombs—(a) reappear along with the blown-glass, (b) are never found without it, and (c) degenerate in beauty and finish in later examples; while they are always distinguishable from the sixth-century fabric. (5) A complete change takes place in the style of goldsmith's work; fine filagree and chased work disappearing altogether, and silver going almost wholly out of use. (6) Surface graves come into common use alongside of the rock-cut tombs, and are marked by *stelae* or gravestones. (7) The painted stelae, which are common at Amathus, seem to belong to the third century, and represent a local and transitory fashion. (8) The short columnar cippi, with the formula . . . . . XPHΣTE XAIPE, which go on into Roman times, seem to begin in the second century B.C.

### CYPRIOTE SCULPTURE AND MODELLING<sup>1</sup>.

Representative Art is exemplified already in the Bronze Age by the ornaments modelled in relief upon vases, in the shape of trees, snakes, deer, and mouflon; and in one case (in M. Konstantinides' coll.) of a human figure. Miniature vases, trees, doves, cattle (C. M. 461), and human beings are also added in the round as accessories upon vases, tripods, and other utensils. Rude clay figurines also occur independently, and are of several types. (i) Flat, and more or less rectangular, like a board, which is their obvious prototype, with the features and limbs incised and filled with white, like the vases, and no trace of foreign influence (C. M. 462, KBH. p. 33, fig. 29 (Phoenichals, Brit. Mus.), lxxxvi; cf. xxxvi. Heuzey, Nos. 1-4). Relief ornament is occasionally found. (ii) Nude female figures modelled in the round and related on the one hand to the leaden figure from Hissarlik (Schl. Ilios, fig. 226; Schuchh. fig. 60), to the marble figures of the Cyclades and Crete, and to the figurines of Mykenae and Central Europe; and on the other, more closely, to the grosser and mainly later figurines and reliefs of the Syrian coast, which in their turn determine the character of many Cypriote figurines of the next period. These round-modelled figures are again of two main forms with a third nondescript series—(a) rude and exaggerated forms with bird-like faces, and often with enormous earrings which hang freely from perforated extensions of the sides of the head; unpainted, with details incised (C. M. 464 (Nikolides) cf. KBH. p. 34, fig. 32, xxxvii. 6 (Ag. Paraskevi); cf. same type frequently at Sinjirli)<sup>2</sup>. (b) Much better modelled, though the face is still bird-like; sometimes incised, but often ornamented with the black and red paints which become characteristic of the early Graeco-Phoenician Age (specimen in Ashmolean Museum (Ag. Par.: Konst. coll.); sp. in Berlin (Ag. Par.), KBH. p. 34, figs. 31-33 spp.; Kurion, C.M. 466, and Brit. Mus.). (c) A number of most inadequate and quite nondescript prototypes of what will be described as the 'snow-man' technique of the next age. Here the main outlines of limbs and features are modelled with the fingers in coarse clay; but eyes, ears, hair, ornaments, and other accessories are expressed by the addition of separate morsels of clay, which often are not thoroughly incorporated, and are easily broken away, e.g. C. M. 463: 5402, and C. M. 5555, where a moulded face has been modified by the addition of a beard; cf. Heuzey, Nos. 28-56. (iii) Figures of oxen, well modelled,

<sup>1</sup> Cf. the admirable essay prefixed to the Cypriote section of M. Heuzey's 'Figurines Antiques du Louvre.'

<sup>2</sup> Cf. Tell-el-Hesy ('Mound of Many Cities,' 1894, fig. 111). Spp. in Brit. Mus., Fitzw. Mus., Ashm. Mus., and Liverpool Mus. (9/3/97/12).

with long horns and projecting eyes<sup>1</sup>. The fabric is identical with that of the base-ring ware (No. I. 3. p. 37), e. g. C. M. 467-9 : 3321.

Already in the Transitional Period, and probably in part at least under Mykenaean influences, this native Cypriote technique begins to acquire the rudiments of a characteristic style, with conventional types, poses, and canons of proportion and expression, which, though very susceptible of a series of foreign influences, maintains itself, in the inferior and more provincial work of each period, and does not wholly disappear until the Ptolemaean Age.

It is worth noting that the style of native Karian statuettes from the neighbourhood of Halikarnassos and Theangela (to be described shortly in J. H. S. xvii) follows exactly the same canons, and is affected by the same influences as that of the early Cypriote terracottas. It is marked by a realistic intention, which occasionally and in detail finds nearly adequate expression, but is usually hampered by an extreme barrenness of resource and inadequacy of execution. Hence, on the one hand, the tendency to emphasize and exaggerate features and attributes, by unduly studious and elaborate working; on the other, to preserve what is at first sight an archaic stiffness of pose and composition. Something must be allowed, however, for the inadequacy of the native materials. The pot-clays of Cyprus are for the most part either gritty, or adhesive from the presence of gypsum and magnesian minerals; and consequently incapable of really fine modelling, either freehand or in any but the simplest and shallowest moulds. Exception must of course be made here in favour of the finest and most careful work of all periods, and in particular for a large and beautiful class of purely Hellenic figurines of the fourth, third, and second centuries, most common at Poli and Larnaka.

The long narrow proportions of the earlier, and even much of the later sculpture, and their excessive shallowness from front to back, are largely due to the fact that the soft native limestone of which, in the absence of marble, they are universally made, splits naturally into slabs of not much more than six inches in thickness, and often very much less; and these longitudinally, more readily than in the transverse direction: consequently all work has to be conceived in unduly low relief. Moreover, the fact that Cypriote sculptors never had the opportunity of working in marble is probably the reason why they never acquire an adequate chisel technique, and depend so largely upon the use of the knife; which is appropriate to the soft material, but always gives an archaic and exaggerated look.

Stone-sculpture, however, is hardly represented before the Assyrian conquests in the eighth and seventh centuries, when native kings, Greek settlers, and Phoenician merchants alike paid tribute to Sargon (704) and later to Esarhaddon and Assurbanipal<sup>2</sup>, and Cyprus was for the first time brought into direct political contact with the great powers of the mainland. The immediate and conspicuous result was the appearance of an Assyrian convention in Cypriote modelling, which, though it does not fundamentally or permanently modify the native canons, produces for the time a marked revolution in technique, and the treatment of details and accessories. The forms become fuller, the features definite and realistic, and the pose more forcible, while for the first time the drapery is treated as a distinct element, and elaborated with even

<sup>1</sup> Cf. the eyes of the female figures of Type ii. *a*, *b*.

<sup>2</sup> Stele of Sargon (Larnaka), in Berlin Museum. Cf. Menant, Annales des rois d'Assyrie, p. 208; Zeitschr. f. Aegypt. Sprache, ix. 68-72; Abh. Berl. Akad. 1881.

excessive attention. The types of Cypriote armour become fixed about the same time, and under the same, mainly Assyrian, influences, and consequently the whole class of male warrior types, which are very frequent, retains the impress of this period most persistently (C.M. 3147, 5541-2).

The only examples of this style, of which even fragments remain in the Cyprus Museum, are the collections of votive statues from Tamassos 6012 ff., Dali 5723 ff. (cf. KBH. lii-liii), and Salamis 5801 ff. (the Toumba site; cf. J. H. S. xii. fig. 8, 9, Pl. ix, x), all notable for the great size of their *chefs-d'œuvre*. The Colossos of Tamassos (C.M. 6016) must have been nearly 3 m. in height. The Toumba statues retain rich colouring, which, though executed only in the customary black and red, with occasional white and very rare touches of yellow<sup>1</sup>, not only gives an unique idea of the design and the ornament of the costumes, but succeeds in rendering even the complexion of the flesh parts and the texture of the hair; the latter, in a boldly conventional, but certainly effective manner, by the employment of incised lines, and impressions of various dies like those of a bookbinder. Cf. Heuzey, Nos. 84-91; Brit. Mus. A. 59-70.

This Assyrian style might have had more permanent and far-reaching effects than it had, but that the accession of the twenty-sixth dynasty in Egypt, and the opening of 'treaty ports' to Greek adventurers by Psammetichos and his successors, brought Cyprus at once within the full range of the influence of Egyptian art; which modified the native style profoundly, in two main directions:—

(1) Stone figures at once become common, with foldless drapery, long narrow figure, stiff formal pose, and characteristic head-dress and cast of features. These continue through the later seventh, and throughout the sixth century; some, in fine white stone, are perhaps imports from Egypt, e.g. Amathus 91 (C.M. 3076); but the great majority are of Cypriote stone.

The very striking likeness between these figures and those found at Naukratis leads to the vexed question of the relation of the Cypriote and the Naukratite schools. Cyprus certainly was now receiving much from Egypt, and could only receive it freely through Naukratis; but it is difficult not to see a Cypriote element in much of the Naukratite work, and we have one probably historical case of the importation of a Cypriote statue to Naukratis (Athenaeus xv. 676); cf. KBH. ccxiv (parallel types).

(2) About the same time, among the terracottas, the 'snow-man' technique and the Assyrian style, both of which are modelled freehand, begin to give way before the art newly introduced from Egypt, of pressing clay in a mould, a time- and labour-saving process which certainly raises the general level of style, but tends very seriously to limit the range of composition, and to encourage the dissipation of energy in the elaboration of variants of a few fixed types. The capacities and also the limitations of the new art were fully—even too fully—appreciated in Cyprus; and the earlier, almost purely Egyptian types (C.M. 5544 ff.) were quickly adapted to native taste (e.g. C.M. 3001 ff., 5258 ff., 5448 ff.; cf. Heuzey, Nos. 57-63; 105-122). The older art of modelling, however, survived alongside of the new art of moulding, and, further, a large series of intermediates occurs, in which either (a) the whole figure is moulded, and accessories are added in plastic pellets and ribbons, applied like the older relief ornament, and kneaded more or less firmly into the

<sup>1</sup> Statues from Tamassos (Warren Coll.) show *green*, as well as yellow.

mass (C. M. 3035, 5445; Heuzey, Nos. 64-81); ( $\beta$ ) or else the outlines are modelled, and the head, or at least the face, is supplied, for greater precision of feature, from a mould (C. M. 5503 ff.; Heuzey, Nos. 64-81).

Hellenic canons had already begun to affect the native style in the sixth century; the marble torso from Poli, 92 II<sup>1</sup>, may very well be actually Hellenic, and imported; but a well-marked type of sculpture in Cypriote limestone, and figurines in Cypriote clay, show unmistakably the upturned eyes, strong nose, prominent pointed chin, and conventional smile, which are characteristic throughout the Levant of Hellenic influence<sup>2</sup>.

But the course of events in the island in the period of Persian aggression excluded Cyprus from any close or continuous intercourse with the new and more progressive centres of Hellenic art. The balance of power which had long existed between Hellenic, Phoenician, and native kinglets, kept Cyprus disunited, and practically neutral, during the struggle between Hellas and Persia, and isolated during the great period of Hellenic art; for the Athenian campaigns in the Levant (460-449 B.C.) were spasmodic and indecisive. Attic vases, at Poli, testify to the persistence, importance, and principal destination of the copper trade; but even these were not widely imitated, and sculpture and figurines were hardly imported at all. We may know more when the Salamis of Onesilos and Evagoras has been explored; at present, evidence preponderates from the miso-Hellenic Kition and Amathus; of which the former superseded the latter politically in the fourth century, and even embraced Idalion in its sphere of influence<sup>3</sup>. The Hellenic influence is most perceptible in the stone sculpture, and least among the figurines; both votive and funerary terracottas seem to adhere to the traditional Egyptizing types and fabrics, which are frequently found associated even with imported Attic vases, and more nearly represent the Κύπριος χαρακτήρ of Aeschylus<sup>4</sup>.

In the fourth century, and still more in the third and succeeding centuries, Cypriote sculpture, like all other departments of native art, falls into inevitable decay, in proportion as Cyprus is brought back into the main current of Hellenism. The large series of statuettes from Voni, Idalion, and Tamassos contain a few works of tolerable elegance, but the majority are almost wholly worthless. The common use of red paint on the statues permitted, while it disguised, increased poorness of modelling, and, together with the growing inadequacy of the native material to the more ambitious models in vogue, prevented the formation of a really effective style; and the substitution, in imitation of Hellenic sculptors, of the chisel for the knife, completed the ruin.

The only exceptions are the few statues already mentioned from Voni (C. M. 5060-9) and Idalion (C. M. 6200-9), and the small collection from Vitsáda (C. M. 5991-7); these are wrought according to the better canons of the period, but just for this reason remain merely Hellenic, and exotic in Cyprus, though they are of Cypriote limestone and manufacture.

The native genius for the manipulation of clay turned Hellenic models

<sup>1</sup> Now in British Museum, Jahrb. iii. 243; KBH. p. 361, xxvii. 3. Tomb Group dated by a coin of Salamis 525-500 B.C. (Six, Classement, p. 315).

<sup>2</sup> E. g. C. M. 5005-7 (*Voni* := KBH. ccxv. 1, 2); 5642 (*Idalion*) cf. KBH. xiii. 3 (*Idalion* := Berl. Mus. Inv. 8015, 382), xlvi. 1 (*Limniti* := Berl. Mus. T-C. 8211, 108), xviii. 1 (*Kition*? Berl. Mus. 'Ross Coll.'), ccix. 3 (*Akhna*, Brit. Mus.); cf. Heuzey, Nos. 123-131.

<sup>3</sup> ἡ τῶν Φοινίκων ἀρχή. Isokr. Evag. 198.

<sup>4</sup> Aesch. Suppl. 279 ff.

to better account. The portrait statues and statuettes which became popular in the fourth century at Poli and Vumo, and continued under the earlier Ptolemies (C. M. 3211–50), give scope for realistic treatment and attention to the details of portraiture. And at the same time a more idealistic school is represented by a small group of figurines, mainly from Kition, which are certainly Cypriote, but may be ranked at least with the average work of Tanagra and Myrina (C. M. 3055 ff.; cf. Heuzey, Nos. 132–265).

The debased Hellenistic representations of Eros, Harpokrates, Herakles and the like (C. M. 3161 ff.), whether made in Cyprus (as is probable) or not, may be dismissed without comment.

#### THE PRINCIPAL TYPES AND MOTIVES OF SCULPTURE AND FIGURINES.

An adequate discussion of the symbolism and interpretation of the types of Cypriote sculpture and figurines would be beyond the purpose of this Catalogue: the best and most concise elsewhere is that prefixed to Heuzey's *Figurines Antiques du Louvre*. The following notes are only intended to explain the classification which has been adopted below.

The figurines which are found in Cyprus are almost without exception either *votive* or *funerary*; and the stone sculpture admits of the same classification, though in fact it is almost wholly *votive*.

**Votive figures** are found accumulated in sanctuaries, and represent (a) the *deity to whom* they are dedicated, under anthropomorphic types, in characteristic attitudes, and with characteristic attributes and emblems. In this class are included the figures of accessory deities, such as 'Adonis' and Herakles (e.g. C. M. 5112 ff., 5136 ff. Voni).

(b) The *votary by whom* they are dedicated; usually in wholly conventional pose, engaged in characteristic acts of devotion or ritual; especially in the act of supplication or orgiastic dance, playing appropriate instruments of music—double-flute, tambourine, or harp—or bringing offerings of flowers, birds, or young animals for sacrifice; these generally stand in close relation to the corresponding attributes of the deity. Very rarely the portraiture of the votary is attempted, but far more frequently the conventional types approximate to those of the deity who is adored, or the deity is made in the likeness of the votary. The series of statues from *Voni* (5001 ff.) illustrates this confusion: the two extremes of the series are perfectly clear, but a large majority of the figures would stand indifferently for Apollo the Purifier, or for votaries like *Gillikas* (5009).

(γ) The *victim* or *emblem*, which the *votary* offers, or the *deity* accepts as sacrifice, or bears as attribute; usually a dove or a kid; Aphrodite favours the tortoise (C. M. 3277), Chthonic deities the ram (3337–9) or the pig (3329).

**Funerary figures** were made to be deposited with deceased persons in tombs: they either repeat the types of *deity* and *votary*, whereby the continuance of divine protection is invoked; or, like the pottery and other associated objects, they represent the equipment provided by the survivors for the use of the deceased in the 'other world.' The principal types are—

(δ) *Portrait statues* of the deceased, standing, seated, or recumbent, and engaged in the pursuits of daily life<sup>1</sup>. These are almost confined to

<sup>1</sup> Here there is probably a more or less unconscious imitation of the Egyptian custom of burying many 'doubles' of the deceased, to diminish the risk that the disembodied spirit (*Ka*) might find no outward counterpart on its return.

Poli (Marion) : but one head of the same style was found at Kurion (1895, Brit. Mus.). In the earlier tombs portraiture is unrecognizable, and this class merges in the next.

(ε) *Escort* of companions, domestics, or bodyguard: including figures of women and children, and warriors, mounted or on foot. They represent probably a survival of the primitive practice of dispatching an actual escort of wife and slaves to accompany the deceased to the 'other world.' The unmounted horses and the dogs are intermediate between this class and the next, namely—

(ζ) *Provision* of cattle, fowls, fruit, wine, &c., and of beasts of burden to carry them (e.g. the laden ass, C. M. 3331): the sacrificial or emblematic animals occasionally found in tombs, e.g. the cock, swan, and tortoise of Poli 20 II (C. M. 3257-59-77), were intended, some as symbols of the deity, others to provide for the devotions of the deceased in the 'other world.'

(η) *Toys, trinkets, and heirlooms* seem to be confined to late and Hellenized tombs; the motive for their deposit is the same as in the preceding classes: but often they are more properly regarded as of symbolic or votive significance.

#### GEM ENGRAVING.

The engraved stones found in Cyprus fall under the following heads:—

A. **Cylindrical Seals.** These appear to be confined to the Bronze Age: that found at Kurion (1895, Brit. Mus.) being no exception. The engraving is of several styles.

(α) *Babylonian*, with or without cuneiform inscriptions. C. M. 4501.

(β) *Syro-Kappadokian* (Hittite): especially common in the later (Mykenaeian) Bronze Age: indistinguishable from many specimens which are probably Cypriote.

(γ) *Cypriote*: of which there are several distinct styles; one strongly influenced by Syro-Kappadokian models; another by Mykenaeian. The latter is found engraved on a black artificial paste, resembling haematite (Anal. Dr. Weeren, Technol. Hochschule, Charlottenburg).

B. **Lenticular Seals** ('Island Gems') are only found as Mykenaeian imports in the later Bronze Age, and are very rare, e.g. one in O-R.'s coll.: from Kurion (1895, Brit. Mus.) came a gem of flat late form, with fine Mykenaeian engraving.

C. **Conical, Pyramidal, Cubical, and Prismatic Seals.** These begin in the Bronze Age, and continue into the Graeco-Phoenician, but disappear with the fibulae. The style is geometrical, and generally very coarsely executed. The material is usually steatite; but finely-worked quartz and haematite occur, with sub-Mykenaeian engraving.

D. **Scarabs** are found very rarely in the later Bronze Age, and in great numbers in the early Graeco-Phoenician, especially in the seventh–sixth centuries, after the establishment of the manufacture at Naukratis.

(α) *Egyptian imports*: often with hieroglyphic inscriptions.

(β) *Cypriote imitations*: especially in a bright blue and very soft paste, seventh–sixth century, and in white porcelain with a poor yellowish-green glaze. The style varies from a close copy of Egyptian types, to a rendering of Cypriote motives in either a stiff and geometrical, or a free and naturalistic style—passing over into that of E. γ.

**E. Scaraboids** and scarabs in hard stone, usually sard and red carnelian. This class is closely related to the latest and finest specimens of the last. The engraving may be classified under three main styles, though these merge in one another. As many of the hard stones must have been imported, it is impossible in many cases to say whether the engraving on them is Cypriote or not.

(a) *Phoenician* (700–500 B.C.). The name is given from the close likeness between these gems and those from Tharros in Sardinia, and from other known Phoenician sites. The style closely resembles that of the embossed metal bowls from Idalion, Amathus, Olympia, Praeneste, &c., and that of the finest Graeco-Phoenician paintings of ‘sacred trees,’ animals, and birds (p. 24); so the gems too may well be *Graeco-Phoenician*.

(β) *Hellenic* (600–400 B.C.). The finest of these gems are indistinguishable from the contemporary gems of Hellas; but all intermediates occur between this and the Cypriote style<sup>1</sup>.

(γ) *Cypriote* gem-engraving follows Cypriote modelling closely, and like it is very susceptible of successive foreign influences, Assyrian, Egyptian, Phoenician, and Hellenic. It never outgrows its early stiffness, however, and consequently falls behind the contemporary style of Hellas in the fifth century. In the fourth and third it is completely superseded by Hellenistic work.

**F. Hellenistic Gems:** mostly imported, as the materials show (sard, carnelian, jasper, onyx); and in great part from Ptolemaic Egypt. The work is occasionally fine, but generally rough and tasteless. The gems are either flat behind and before, or highly convex in front.

**G. Late Conical Seals** of quartz or chalcedony, of rude Oriental workmanship, with mystic representations, occur rarely in late Ptolemaic or Roman tombs; e.g. Larnaka (Turabi) 1894, 4 (Ashm. Mus.; J. H. S. xvii, fig. 11).

### JEWELLERY.

The earliest jewellery goes back to the beginning of the Bronze Age; for earrings are represented unmistakably on the necks of anthropomorphic vases, e.g. C. M. 92; and on the later terracottas, e.g. C. M. 464. The ornaments are first of copper and then of bronze; the commonest are spirals and open rings, and several types of pins for the hair and the garments. Silver appears in the middle or earlier part of the Bronze Age, and certainly before Mykenaean influences take effect. It is always largely alloyed with lead, and has a light-coloured and powdery rust, whereas that of the later refined silver is always dark and compact. The silver ornaments all copy the copper spirals and rings.

Gold does not seem to appear before the Mykenaean Age; and, except on definitely Mykenaean sites like Salamis and Kurion, is very rare until the Graeco-Phoenician Age. The only objects from native tombs are cylinder-mounts, like C. M. 4501–2, from Ag. Paraskeví; a gold spiral from Ag. Paraskeví (Konstantinides’ Coll.); and a pair of large rings, perhaps a child’s bracelets, from Lambertii (1889, Berl. Mus.); and a few round hollow beads; but to these must be added the Mykenaean gold work from Kurion (1895, Brit. Mus.) and Salamis (1896, id.).

Electron is also represented, rarely and late; the only instances are

<sup>1</sup> Some have Cypriote inscriptions: e.g. Meister, Gr. Dialekte (Kypr.), p. 176, No. 25 m.

a few thin plates and spirals of the Mykenaean Age ; an engraved ring of Babylonian style (KBH. cli. 35) bought at Psemmatisméno (Berlin : Liebermann Coll.) ; a ring with Egyptian hieroglyphic inscription, and other objects, from Salamis (Brit. Mus. 1896) ; and two pairs of earrings of Type *c* from the late Bronze Age necropolis of Nikolídes (surreptitious, 1895, one pair in J. Pierides' Coll. : one pair at Nicosia).

In the Graeco-Phoenician Age gold, electron, silver, and bronze are in full use from the beginning onwards. The development of the principal types is given in Plate VII and described in detail in the Catalogue, p. 121 ff.

The chronological development is ascertained, partly, as usual, from tomb deposits, which are treacherous, owing to the tendency of gold to work downwards by worm-action ; partly by the comparison of ornaments represented on statues of known style and date : though the reverse identification is more often possible.

To the *Period of Fibulae* the following are peculiar :—

(1) Thin gold plates with embossed ornament, sometimes supported by a bronze rim : probably to be worn on the breast.

e.g. KBH. cxcix. 3, Berl. Mus. (*Kurion*, O-R.); KBH. xxv. 10, 12, 13, Berl. Mus. (*Amathus* (from Laniti Coll.) = Arch. Anz. vi. (1891), p. 126) ;

five unpublished, Brit. Mus. 6.30 (*Amathus*, from Laniti Coll.) ; one <sup>91</sup>  
I-5

unpublished, Berl. Mus. (*Idalion*, 1894 ; v. 'Tamassos und Idalion') : one unpublished, South Kens. Mus. : one unpublished, Louvre (Salle A).

(2) Small circular gold leaves without ornament ; and pendent discs of more solid gold, of the same ruddy tint, with concentric circles in relief (C. M. 4377) ; the latter are frequently represented on statuettes, KBH. I. 1, 4, 5 : 435/1883 (*Kurion*).

(3) Earrings of crescent-shape, ending in loops, which were fastened to the ear by a thread. Sometimes without ornament, KBH. clxxxii. 3 (the golden needle does not belong to the earring ; one such was found with the gold plate at *Kurion*) ; but generally with 'mulberry-shaped' ornament below (C. M. 8003 (*Tamassos*), KBH. clxxxii. 1), generally of deep red gold ; one known of electron or pale gold (O-R. Coll.). The same mode of fastening the earring was used in Egypt for glass earrings of Ptolemaic and Roman period ; e.g. Turin Museum, No. 126.

(4) Gold fibulae of Type 1 (cf. Ferrot, fig. 595, New York : Ashm. Mus. (two from Paphos) ; Brit. Mus., &c.).

In the *Period of Greek Influence* silver is far commoner than gold, especially in the sixth and early fifth centuries. This is probably to be explained by the influx, partly of Spanish silver from newly established Punic factories, for these cannot be traced back to an earlier date in Spain ; partly of Attic silver, which began to be extensively worked at the end of the sixth century. This pure silver is easily distinguishable from the silver-lead of the Bronze Age and early Iron Age (p. 33).

(1) The boat-shaped earrings, which begin in the Mykenaean period, become characteristic and frequent ; the swollen part is frequently marked off from the suspending wire by a pair of small collars, and carries pendants of various shapes ; the small pendant cube, with a sort of cage above it (C. M. 8007), is apparently early ; and the hollow gold earrings covered with filagree-work (C. M. 4009) are probably confined to the fifth and early fourth centuries.

(2) The earrings with animals' heads, with the exception of Mykenaean forms from Salamis (pp. 184-6), seem to be limited to the fourth and early third centuries (Type I. d, C. M. 4015 ff.).

(3) The spirals of two, three, or as many as six turns become common in the sixth century, and disappear in the fourth; in the later fifth they are made hollow, of bronze, heavily plated with gold, and provided with elaborate heads and tails embossed in thin gold: cloisonné enamel is introduced in their collars (*Amathus* 256, Brit. Mus.). The purpose of these was long doubtful, but is fixed by statues like C. M. 5561; KBH. xlvi. 2, lv. 7. (C. M. 4101 ff.)

(4) Open bracelets, hollow, and ending in rams' heads, were made in fifth-fourth centuries of silver, or of gold-plated bronze (C. M. 4251-9).

(5) The necklaces are of beads and pendants (vase, acorn, fly, sphinx, gorgoneion) of hollow gold, embossed; of gold and red carnelian beads alternately; and of broad flat beads of silver, gold, or coloured porcelain, carried on two or more parallel threads (C. M. 4351 ff.).

(6) Rings are common, especially of silver, either with large flat bezel (of which the engraving has usually disappeared), or with a swivel mount, containing a scarab or a scaraboid gem: red carnelian is characteristic. The gold rings are solid, with usually a narrow hoop. They either have a swivel or a fixed mount for the gem, often richly ornamented with filagree-work, or else the hoop is beaten out into a flat bezel, which is engraved.

In the *Hellenistic (Ptolemaean and Roman) Age* silver rapidly goes out of use (probably because in the third century the Spanish silver was diverted to Rome), and is superseded by mean and tasteless gold work. The following are characteristic:—

(1) Slight gold chains with alternate links of flat paste beads, and of perforated gold plates (C. M. 4391 ff.).

(2) Small gold rings with oval bezel inscribed ΕΠΑΓΑΘΩΙ in dotted letters (C. M. 4155 ff.).

(3) Rings of hollow gold filled with sulphur, swollen in front, and overlapping the stone, which is usually sard, garnet, or paste (C. M. 4209 ff.).

(4) Earrings of types II. e-j, (p. 122), which supersede all the characteristic Cypriote types (C. M. 4034 ff.).

The *Byzantine Age* is represented in the Cyprus Museum by a remarkable find of jewellery from Kerýnia (C. M. 4891-7).

Special notes on types of jewellery, and on the fabrics of pottery and glass, are prefixed to their respective sections of the Catalogue.

## THE BRONZE AGE. CATALOGUE OF POTTERY.

The general character of the indigenous pottery has been described above, p. 15-7.  
The following are the principal fabrics.

### I. Unpainted Pottery.

**i. Red Polished Ware.** The clay is brownish or blackish, of more or less coarse texture; turning red in firing, and capable of receiving a fine glossy surface, which, though in part due to the application of a fine slip, was certainly produced mainly by hand-polishing with burnishers of stone or horse-tooth, specimens of which have been found at Kalopsida and elsewhere. Sometimes the surface is partly or wholly black instead of red; which seems to be due to the action of the smoke during the firing (C. M. 75-84). The forms of this class of pottery are varied and characteristic: the commonest are (A) simple bowls, often of great size and furnished with spouts; (B) globular bottles, with long neck and one handle; (C) cooking pots, often on three feet; (D) two-handled globular amphorae; besides (E) composite and fantastic vases. The vessels seldom have even a distinct flat base, and never a foot or base-ring. The ornament is of three kinds:—

(a) Many early vases are *plain*, with only horns, breast-like warts, or projections from the body or handles.

(b) *Incised* lines are scratched deeply in the clay before firing, and often filled with a white chalky substance: the same method is used in the Bronze Age of Hissarlik, Hungary, and the Alpine lake-dwellings. The commonest motives are zigzags, wavy lines and gores, chequers, lozenges, network and basket-patterns; concentric circles are also found, e.g. C. M. 63. The patterns are at first simple, and increase in elaboration as the period advances.

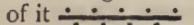
(c) *Relief* ornament is applied in the form of ribbons and patches of clay, which are covered by the red surface layer, and form chains, ropes, buttons, and rings, and rude figures of trees, snakes, deer, mouflon, and even men. Miniature vases, trees, birds, and animals are also occasionally added in the round, on the shoulders or rims of vases (C. M. 44). Relief and incised ornaments are frequently found together on the same vase.

Tombs and whole cemeteries exist, in which no pottery occurs except this class: e.g. Kalopsida (site A), Alambra ('Mayra Ge' site), Psem-matismeno, and most of the earthen tombs at Ag. Paraskevi. These are apparently earlier than the mixed tombs; but the red polished vases continue throughout the period; though the latest examples are very inferior in modelling and in the glaze, which becomes thin, paint-like, and unstable, as at Kalopsida (site B). The 'Red Wares' (I. 4 : II. 3 : p. 57-8) of the Graeco-Phoenician Age seem to replace this Bronze Age fabric; though no clear intermediates have yet been found.

**2. Black Slip Ware.** The clay is light-coloured and dusty, like that of the painted 'White Ware' II. 1 below: but it is wholly covered with a thin greyish or blackish slip, which flakes and rubs off very easily, and is generally lustreless, though occasionally thicker and more nearly lustrous. The similar vessels with brownish or red slip are probably only varieties produced by over-firing.

The forms resemble those of 1, but are less varied; globular bottles, often very small, with slightly pinched lip and one handle, and one-handled mugs, with cylindrical necks, are the commonest. They suggest metallic and also leathern prototypes. The ornament, like that of 1, may be classified as follows:—

(a) *Plain* vases are very rare.

(b) *Incised* ornament is common, especially the seam-like motive of a straight or wavy line with a line of dots alternately on each side of it .

(c) *Relief* ornament is almost confined to similar straight or wavy lines, and has in some cases affinity with the characteristic motives of 3. Figures of plants or animals do not occur.

**3. Base-Ring Ware.** The clay is dull brown or black, of fine granular texture, with a leathery surface, which may be either a fine slip or a poor glaze. The vessels have always a flat base, and generally a distinct, and often a prominent base-ring or foot. The ornament is of three kinds, which correspond to slight differences of fabric:—

(a) *Relief* ornament: the specimens with the finest slip have gores and pairs of horn-like scrolls in relief, like the seams of a leathern vessel, from which the motive is perhaps derived; and often a distinct ring round the neck, at the point where the handle joins it, called hereinafter the handle-ridge).

(b) *Incised* ornament very rarely (C. M. 260).

(c) *Painted* ornament: the motives are derived wholly from basket- or net-work, and are executed in dull white paint: the slip, in this class, is poor, blackish, or almost absent. Cf. a hand-made 'schnabelkanne' on three short feet, of grey micaceous (local) clay, dark grey slip, and similar white painted ornament, brought from Upper Phrygia by J. A. R. Munro in 1894 (Ashm. Mus.).

This ware is confined to the later Bronze Age, and does not appear much before the Mykenaean vases. Cf. sp. 'from Italy,' Camb. Fitzw. Mus. (Leake Coll.); sp. 'from Hungary,' Zurich Mus. No. 4094; sp. 'from the Cyrenaica,' Sèvres, No. 4166<sup>8</sup>; 'from Tyre,' id. No. 1425. Cf. the pottery, very probably Cypriote, found at Tell-el-Hesy (Petrie, 'Lachish,' Pl. vii, fig. 115; viii, fig. 138, 141, 144, 147-9: Bliss, MMC. Pl. iv, 184) and at Kahun (Petrie, 'Illahun,' &c. Pl. xiii. 31; xxvii. 14). (C. M. 251-267.)

**4. White Ware with Base-Ring.** The clay is white and full of distinct sand-grains, baked very hard, and quite without slip. The vessels are very accurately modelled after wheel-made prototypes, but are clearly hand-made; the typical forms are shallow plates, and deeper bowls with vertical sides; all seem to be suggested or modified by metallic forms. Cf. vessel from Gurob (Petrie, 'Illahun,' Pl. xix. 5). (C. M. 291-300.)

**5. Black Punctured Ware.** The clay is quite black throughout, without slip, but with slightly glossy surface when well preserved. The vases are usually small jugs of a peculiar shape, with narrow neck, swollen

lip, and small solid foot (C. M. 281-288); one amphora from *Lamberti*, 1894, 45, No. 794. (Berl. Mus.)

The only ornament is of *punctured dots*, either grouped in triangular patches, or distributed over the surface in lines or irregularly.

This group in Cyprus was first determined at Kalopsida, where it is fairly common; one specimen has since been found at Nikolides (Grave 6). It is well represented in the Fayum ('Ilahun,' Pl. i (Kahun, XIIth dynasty), (Brit. Mus.). Cf. a magnificent specimen with incised spirals, &c., filled with white, in the Ashmolean Museum, bought in Egypt by Greville Chester; also similar fabrics in the Libyan tombs at Ballas-Naqada, at Ciempozuelos in Spain, at Hissarlik, and at Butmir). The place of manufacture is uncertain. Cf. J. H. S. xvii. figs. 4, 5. (J. L. M.)

**6. Straw-plait Ware.** Imitations in clay of straw-plait or wicker-work baskets or plates, such as are still commonly used by the Cypriote peasants. Rare, and unrepresented in Cyprus Museum. KBH. xxxv. 4; FT. 17-17 a. Cesn. 'Salaminia,' p. 270.

**7. Cypriote Bucchero Ware.** The clay is black all through, and the earliest vases are without slip and hand-made (e.g. C. M. 1033): the commonest forms are the oenochoae and the krater: all are ribbed or fluted externally. The resemblance to the earliest 'Bucchero' ware of Italy is noteworthy, and at present inexplicable; but may be only casual. This fabric only appears in the latest Bronze Age tombs; it is characteristic of the Transition, where it becomes wheel-made; and merges in Type I. 2 of the Graeco-Phoenician Age (q.v.). For the ribbing, cf. Hissarlik (*Ilos*, fig. 1374-6: KBH. cxlviii. 2).

**8. Wheel-made Ware.** Red clay with brown or black slip, and glossy surface: there is no ornament: the vessels are of peculiar form, with flat foot or base-ring, and are certainly wheel-made. They have been only studied at Nikolides, 1894, in late Bronze Age tombs. One specimen in the Ashmolean Museum (*Cyp.* 181), bought in Cyprus by Greville Chester, and two in British Museum (A 67-8), are of uncertain provenance. (C. M. 300 a.)

## II. Painted Pottery.

**1. White Ware.** The clay is cream-coloured, of fine texture, but usually unpolished; sometimes with a fine hard slip, which takes a slight polish. The clay is greenish when under-fired, reddish when over-fired. The commonest forms are bowls with one handle, and small sausage-shaped or globular bottles, the latter often with long tubular spouts, and both with many projections perforated for suspension (hereinafter 'string-holes'), which become merely ornamental later, and are added alongside the regular handle (C. M. 306 ff.).

The ornament is in black paint, which turns red when over-fired, and rarely shows any trace of glaze. The commonest motives are groups of straight or wavy lines, and chevrons, chequers, or triangles filled with hatching or cross-hatching. Most of these motives are already met with in the incised ornaments of I. 1, and are closely parallel with the geometrical motives of the earlier Mykenaean or Cycladic pottery. e.g. Mykenae (Grave II), Schuchh. fig. 209.

**2. Polished White Ware (C. M. 411 ff.).**

(a) Closely allied with the white ware (II. 1) is a rare and later fabric probably influenced by Mykenaean technique, in which the clay is harder, and the slip takes a lustrous polish; the paint is always fired

bright red, is highly glazed, and stands above the surface like an 'en-gobe.' The ornament always consists of bands of lattice or chequers.

(b) The yellow-brown ware with lustrous surface and brown paint, which is found at Phoenichais, is probably a variety of the preceding, and is in any case closely related to it. [None in Cyprus Museum.]

3. **Black Glaze Ware.** The clay is often like that of the white ware, but is completely covered with a good black glaze or lustrous paint. On this are painted, in lustreless *red* paint, groups of short parallel lines, which seem to have been executed at a single stroke with a cluster of brushes. The motive is a common one in the incised ornament of I. 1, and is closely paralleled on Libyan pottery from Ballas-Naqada. One-handled bottles and bowls are the only common forms; the class is found very rarely hitherto. (C. M. 401-2; Brit. Mus. A 134, sp. like 402<sup>1</sup>.)

4. **White Slip Ware** ('Hemispherical Bowls,' &c.). The clay is peculiarly blackish (red when over-fired) and gritty, with small white grains: it is worked very thin, and the finished vessels give a metallic ring when struck. The clay is entirely covered, inside and out, with a thick hard chalky slip, quite without lustre, except after long use, and absorbent like pipe-clay. Imitations of this very peculiar fabric occur in the white ware (II. 1), but may be always distinguished by the appearance of a broken surface, and by the technique of the decoration (C. M. 305).

The ornament is in black paint, brown when laid on thin, and red when over-fired; slightly lustrous in the best examples, and capable of fine manipulation on the absorbent slip.

The scheme of decoration seems intended to imitate the binding and seams of a bowl of leather, cut out of a single piece in gores connected at the base. A band, sometimes double, of lines enclosing lattice-work, zigzags, lozenges, and lines of dots, runs round the rim; from this descend bands of similar motives, which do *not* meet across the bottom: the handle is flat, triangular, and notched at the end, and represents two slips of flexible wood sewn into the rim at their one end, and bound together at the other.

The commonest form of this fabric is a hemispherical bowl; but bottles, and large vases with distinct foot and vertical sides, are also found. The ware appears in late Br. Age tombs, and is frequently associated with Mykenaean vases. Some forms are identical with the forms of the base-ring ware I. 3.

The place of manufacture has not been identified: but the fabric is nowhere found so frequently, or so variously and elaborately executed, as in Cyprus; and there are geological reasons for believing that the clay, like that of the modern Phini pottery, is derived from the decomposition of the crystalline rocks of Troödos and Makhaira. One of the characteristic bowls, apparently *not* of a local make, was found in the Pre-Mykenaean settlement at Thera<sup>2</sup>, now in the French Archaeological School at Athens; fragments have been found at Athens, Hissarlik<sup>3</sup>, Tell-el-Amarna<sup>4</sup>, and at Tell-el-Hesy<sup>5</sup>. The ware has been described repeatedly, but without reason, as 'Phoenician'<sup>6</sup>. Cf. the curious

<sup>1</sup> A fragment from *Kurion* (Brit. Mus. 1895), with black glaze and white spots, appears to be of an Aegean Cretan fabric. Cf. Petrie, 'Illahun,' Pl. i; J. H. S. xi, Pl. xiv (Brit. Mus.); Myres, 'Proc. Soc. Antiq.' ser. ii, vol. xv. pp. 351-6.

<sup>2</sup> Myk. Vasen, xii, 80, p. 22.

<sup>3</sup> Troja, 1893, p. 101, Fig. 50; cf. Schl. Coll. (Berlin, Völkerk.), No. 8125.

<sup>4</sup> Petrie, 'Tell-el-Amarna,' p. 17.

<sup>5</sup> Petrie, 'Lachish,' Pl. viii, 150-7; Bliss, MMC. Pl. 4, 181.

<sup>6</sup> E.g. Dümmeler, Mittb. Ath. xi. (1886), 233; Petrie, 'Lachish,' p. 45.

misinterpretation of a bowl as a lamp (!) in Benzinger, 'Hebräische Archäologie,' fig. 125.

5. **Mykenaean Vases.** The clay is cream-coloured and very fine, with a compact absorbent slip and slightly glossy surface : the vases are always wheel-made, of varied and characteristic forms; the ornament of bands and groups of lines is applied while they are on the wheel in black highly lustrous paint or glaze, which is red when over-fired. The finer specimens have conventional flower-motives on the shoulder, which degenerate, especially in Cyprus, into complicated schemes of triangular spaces filled with hatching and cross-hatching. A class, best represented from Cypriote sites, of large two-handled kraters on a high foot, has representations of trees, bulls, men, women, and chariots drawn by horses.

These vases were made in the neighbourhood of Mykenae and Corinth, in Rhodes, in Crete, and probably elsewhere also, by the representatives of a culture whose head-quarters were on the eastern coast of Greece (though they occupied part of the west coast also), and in the islands of the Archipelago, especially in Crete, but who had, so far as is known, no footing in Asia Minor, except in a settlement established over the ruins of the older cities at Hissarlik. They had settlements in Cyprus at Kurion, which was traditionally an 'Argive' colony (Hdt. v. 113); and at Salamis, where the necropolis was discovered in 1896. Their pottery, however, is found as far east as Egypt and Syria, and as far west as Sicily, and was so highly prized that native imitations are associated with it, almost wherever it is found (C. M. 430 ff.).

Native imitations, in the 'white ware' (II. 1), are common in Cyprus wherever the genuine vases are found in any numbers. They are easily distinguished from the imported vases by their softer, dustier clay, their inferior surface, their almost lustreless paint, and more crudely geometrical ornament: and by the fact that they are sometimes made by hand, not on the wheel. Mykenaean forms and motives pass over in force into Cypriote pottery of the transitional period, and largely determine the character of the early Graeco-Phoenician style (C. M. 432 ff. Cf. p. 185. T-G. 8o.)

It is not yet certain that vases of the genuine Mykenaean fabric were made in Cyprus, but the recent excavations at Kurion and Salamis confirm the impression created by previous finds, that a local school existed, to which the large kraters, as well as other groups of vases, may be referred: cf. O-R. Mith. d. Anthropol. Gesellsch. z. Wien. xx. (N. S. x) 6-7, Nov., 1890.

The Bronze Age Pottery is catalogued below, i. according to Fabrics, ii. according to Forms within each fabric.

#### ANALYSIS OF THE FORMS.

##### I. Unpainted Pottery.

###### 1. Red Polished Ware : (Black 75-87). 2. Black Slip Ware.

[N.B.—The forms characteristic of 1 and 2 are nearly the same, and are grouped together; the fabric of each object or group of objects is indicated in italics.]

A. Bowls—Without handle : (a) 1, plain ; (b) 12, with spout.

20. With handle : (c) with long tubular spout ; (d) without spout.

41. With projecting ornaments on the rim (e).

B. Bottles, one-handled : body always more or less globular—

51. a. Neck cylindrical : handle large.

88. *b.* Neck taper : handle small : very large.  
 111. *c.* Neck wide : handle horned : body depressed.  
 120. *d.* Neck short, with lip.  
 126. *e.* Neck long : body depressed.  
 151. *f.* Neck short : body globular : string-hole handle : miniature.  
 161. *g.* Long open spout : 'Schnabelkanne.'
- C. Tripod Cooking Vessels : coarse ware (180).  
 D. Amphorae : two-handled : body globular or depressed—  
 188. *a.* Neck plain.  
 194. *b.* Neck plain : small vertical handles.  
 199. *c.* Neck funnel-shaped, with projections on the rim.  
 203. *d.* Neck cylindrical and long.  
 E. Composite and Fantastic Vessels (207).  
 3. Base-Ring Ware—(1) Plain (251); (2) White Paint (271).  
     A. Bowls with horned handle. B. One-handled jugs.  
 4. White Base-Ring Ware (291).  
     A. Bowl. B. Lekythos. C. Krater.  
 5. Black Ware (281).  
 6. Straw-plait Ware (not in C. M.).  
 7. Cypriote Buccero Ware (1033).  
 8. Wheel-made Ware (300 *a*).  
 } Forms few and peculiar to each fabric.

## II. Painted Pottery.

The forms arise out of those already enumerated, with very few exceptions, e.g. White Ware, C. 'Flasks,' and D. 'Fantastic Vases.'

# BRONZE AGE POTTERY.

## I. Unpainted Pottery.

### 1. Red Polished Ware. 2. Black Slip Ware.

[N.B.—The forms of 1 and 2 are nearly the same. Black slip ware is indicated by † after the number. \* Refers to the Plate of Typical Forms, Pl. II.; FT. to the 'Formen-Tafel' of 'Tamassos und Idalion.' Numbers in brackets [ ] were found on the objects in 1894: they seem to refer to a former MS. catalogue, now lost.]

#### A. Bowls—*a. Plain.*

- 1\*-4. One string-hole on the rim. D. 0.275-0.14. (Cf. *Brit.* A 5: *Ashm.* (*Cyp.*) 1-2.)    2-3. [=5008-9.] *Ag. Paraskevi*, 1885.  
 5-6. Small projections on the rim. D. 0.125-0.38. Cf. 41-3: *Ashm.* 3.  
 7\*-11. Elaborate incised ornament outside. D. 0.16-0.10. Cf. 82-84, black variety. [Cf. Sandwith (*Archaeologia*, xlv.) Pl. ix. 4: *Brit.* A 36-7: *Ashm.* 5-6.]  
*b. With spouts.* Cf. *Brit.* A 2-3; *Lou.* A 72-3; *Ashm.* 13-17.  
 12-15. Trough-spout of semicircular section in the rim. D. 0.41-0.152.  
 13-14. [=5003-7.] 13. Chain ornament in relief. KBH.cxlviii.5 a.  
 16\*. Trough-spout from a circular hole in the side. [5016.] D. 0.135. Cf. FT. 5. *Brit.* A 2: *Ashm.* 15. *Ag. Paraskevi*, 1885.

- 17-19. Tubular spout with funnel-shaped rim. D. 0.11-0.43. 19. Incised ornament. FT. 9. *Ashm.* 16-7.  
*c. With long tubular spout, and one handle opposite.*
- 20-23\*. Handle vertical (20-22. FT. 13) or horizontal (23\*. [=1611]. [Cf. Sandwith, l. c. ix. 6]). D. 0.12-0.42. KBH. cxlviii. 2 b. *Ashm.* 18-20.  
*d. With handle but no spout.*
- 24\*-25, 24 a. Shallow; long vertical handle. D. 0.105-0.053. Cf. *Lou.* A 75.  
26\*. Rude spoon with solid tapering handle, pierced at the end. D. 0.075. FT. 18. Cf. *Ashm.* 8: Dümmler, *Mith. Ath.* xi, Beilage i. 8.  
27\*-29. Horizontal handle (cf. 23). D. 0.45-0.10. Cf. *Brit.* A 6.  
30\*, 32-34, 37. Horizontal handle, horned. D. 0.14-0.137. FT. 25, 25a. *Ashm.* 9-12.  
35\*-36. Vide under 266 ff. 'Base-Ring Ware.'  
31. Slightly pinched lip in front. D. 0.11.  
38. Bowl nearly spherical: distinct rim: vertical handle. D. 0.5.  
39. Similar: soft black glossy ware. Cf. 281-288. D. 0.10.  
40†. Small bowl like 2. D. 0.10.  
*e. Bowls with projecting ornaments on rim.* Cf. 5-6. *Brit.* A 4.  
41-43. Groups of small projections. 41-42. One string-hole. D. 0.9-0.12.  
43. Horizontal handle: chain ornament.  
44\*. Conical bowl: foot broken: two small cups and two birds stand alternately on the rim. D. 0.15. [Chroniques, p. 189: KBH. cxlix. 15: Dümmler, l. c. iii. 5. FT. 39.] *Ag. Paraskevi*, 1885, i. 7.  
B. BOTTLES—*a. Globular or pear-shaped: long cylindrical neck with rim: one handle from the shoulder to middle point of the neck. All 'red ware.'* FT. 47-51, 55.  
51\*. Plain. H. 0.27. Cf. *Brit.* A 11.  
52. Horned handle: relief lines on neck, and wavy line on shoulder. H. 0.21. Cf. *Brit.* A 38.  
53. Twisted handle: bosses on neck and relief-ring in front. H. 0.23.  
54. Strainer of three holes in neck: incised zigzags. [1998.] H. 0.235. *Katydata-Linu*, 1883. Cf. *Ashm.* 110.  
55\*-58. A long spout rises in front of the body: incised zigzags. H. 0.18-0.15. 56. [=1938]. Cf. FT. 45.  
57. Pointed below: rough work. H. 0.19. *Kalopsida*, 32.  
58. Distinct spike below: rough work. H. 0.155. Cf. *Ashm.* 56. *Kalopsida*, 1.  
59. Nipple-like spike below: globular body: incised zigzags. H. 0.10.  
60. Egg-shaped body: incised network with circles. H. 0.17. *Katydata-Linu*, 1883.  
61\*. Handle from shoulder to rim: a horn in front: incised. H. 0.172.  
62. Broad rim: incised zigzags in front. H. 0.26. Cf. *Brit.* A 39.  
63-72. Small fine specimens: handle from rim: various incised ornaments. H. 0.18-0.105. 63\* has concentric circles incised. Cf. *Ashm.* 44-7: FT. 80: *Brit.* A 19, 20, 40-5, 49: *Ashm.* 31-49: *Lou.* A 27: *St. Germain*, 14705, 18088.  
73. Horned handle and string-hole in front. H. 0.169.  
74. No handle: incised gores, plain and zigzag. H. 0.175.

*A variety of Red Ware more or less completely blackened in firing, and highly polished.* Cf. 236: *Ashm.* 5, 50.

75-80. Small handleless bottles: bands of incised ornament; well polished.  
\*75. Quite black. FT. 43. *Ag. Paraskevi*, 1885, ii. 20. 76-80. Upper part only. H. 0.145-0.95. FT. 42. Cf. *Brit. A* 50.

81. Similar, with two necks, and a projection in front. H. 0.135. KBH. clxix. 6 d. *Ag. Paraskevi*, 1885, ii. 10.

82. Plain bowl (cf. 7-11) similarly blackened inside, outside red with incised ornament. H. 0.065. Cf. *Ashm.* 5.

83-84. Very fine specimens, blackened throughout. 83. H. 0.081. *Ag. Paraskevi*, 1885. 84. [=5012]. H. 0.065.

85-87. Small one-handled bottles like the preceding, incised but unpolished; late specimens of the incised red ware influenced by style I. 3. (Cf. 259, 276.)

b. *Long tapering neck and small handle: very large, globular or pear-shaped.* All 'red ware.' FT. 52, 53.

88. Plain. H. 0.37.

89. String-hole in front of neck: incised zigzags. H. 0.395.

90. Horned handle: radiating chain ornaments on shoulder. H. 0.49. *Ag. Paraskevi*, 1885.

91\*. Snake ornament in relief on neck. H. 0.43. Cf. *Ashm.* 51.

92. Horned handle rising above rim: string-holes on neck and an earring on each side of the lip: incised lines: clay (cf. 85-87): form (cf. 126). A painted vase, like 343, with similar earrings was found in Agia Paraskevi, 1894, 10 (Ash. Mus.); cf. KBH. ccxvi. 21, 22. FT. 84. H. 0.325 (Mitth. Ath. xi, Beilage ii. 9).

*Laksha* (Dümmeler, 1885).

93. Like 91. Crescents, bosses, and zigzags in relief. H. 0.40. *Ag. Paraskevi*, 1885.

94. Spout in front like 56-57: plain. H. 0.295.

95. Angular body on three feet: tubular spout in front, dull red clay and incised zigzags like 85-87. H. 0.24.

N.B.—Perhaps modern, from potteries at Phini; but very close to ancient technique.

96-100. Fragments of bottles, like 90 ff., with snakes, deer, and other ornaments in relief. 96. *Ag. Paraskevi*, 1885, ii.

c. *Long wide cylindrical neck, depressed body, and horned handle.* FT. 74 a, c. *Brit. A* 17, cf. A 14-6: *Ashm.* 102-3.

111†\*-114†. Incised straight and zigzag bands. H. 0.225-0.105. 112. Red, over-fired. 113. [=1768]. 114. [=1553].

115-116. Red ware: similar, plain. H. 0.155-0.13. 116. [=1541].

117†. Flatter form. H. 0.11.

118†\*. Seam ornament . H. 0.7. Cf. FT. 74.

119†. Loop handle in front. H. 0.85. *Ag. Paraskevi*, 1884, 7.

d. *Short neck with lip.*

120†-125†. Chains, seams, zigzags, and plain. H. 0.235-0.113. Cf. *Brit. A* 52. 125. *Ag. Paraskevi*, 1885, ii. 88.

120a†. Red slip: lines and button-ornament in relief.

125a†. Narrower form: incised ornament only. *Tamassos (Lamberti)* 30.

e. *Long neck, depressed body.* Cf. *Ashm.* 105.

126†\*-127†. String-holes on neck: incised ornament. H. 0.355-0.166

- 128-139. Similar types in various coarse fabrics. H. 0.075-0.12.  
 139 a. Larger neck: handle rising above rim: polished red ware. FT. 65.  
 140-145, 147. One-handled drinking cups: coarse brown clay. H. 0.12-0.08. 147. *Tamassos*. FT. 59, 62. Cf. *Brit. A* 10-12.  
 148. Neck taper; lip slightly pinched. H. 0.11. *Katydata-Linu*, 1883.  
   f. Short neck, globular body: string-hole for handle. FT. 58. *Brit. A* 53-6.  
 151\*-160. Relief and incised ornament. H. 0.10-0.05. 160. Has a handle. FT. 88.  
   g. Long open spout (*Schnabelkanne*): globular body. FT. 85-9.  
 161. Spout rudimentary. H. 0.20. Cf. FT. 62.  
 162-163. Spout short and broad. H. 0.215-0.17. Cf. FT. 89: *Ashm.* 71.  
 164. Spout short, pointed base: coarse clay. *Kalopsida*. H. 0.185.  
 165. Spout long, narrow, and upright. H. 0.18. Cf. FT. 86: *Brit. A* 21-2: *Ashm.* 75.  
 166. Spout projecting forwards. H. 0.245. *Tamassos*.  
 167-168. Spout curved backwards. H. 0.155-0.165. Cf. *Lou. A* 24: *St. G.* 23447: *Ashm.* 77.  
 169. Spout short: large body. H. 0.30.  
 170. Pointed base: coarse. H. 0.26. Cf. *Ashm.* 79: *Kalopsida*, 18.  
 171\*. Like 166: elaborate incised ornament. H. 0.265.  
 172. Like 167: string-holes on neck. H. 0.20. Cf. *Ashm.* 73. *Ag. Paraskevi*, 1885, ii. 35.  
 173. Two necks with twisted handles: string-holes and rope ornament. H. 0.17.  
 174-176. Small coarse specimens like the preceding types. H. 0.14-0.12. Cf. *Ashm.* 80.  
 177. With tubular spout issuing upwards in front. H. 0.14. KBH. clxviii. 5. c: Dümmler, l. c. ii. 4=FT. 100.  
 178. Small coarse specimen with pointed base. H. 0.12. *Kalopsida*, 11.  
 179. Horned handle: three string-holes round neck. *Tamassos*, *Lamberti*, 14.  
 179 a. Incised ornament.

C. COOKING VESSELS: of coarse clay, with three feet. Cf. *Brit. A* 9, 13: *Ashm.* 22: *Lou. A* 16.

180. Rude and heavy: four vertically perforated projections near the brim secured a perforated flat cover. H. 0.29. Dümmler, l. c. i. 5: KBH. clxxi. 14=FT. 61. *Ag. Paraskevi* (*Cylinder Grave*).  
 181-183. Round body: wide funnel-shaped neck: two vertical handles. H. 0.23-0.15. 181. *Katydata-Linu*, 1883=FT. 60. 182. *Ag. Paraskevi*, 1885. KBH. cxlvii. 2: Dümmler, l. c. 183. *Tamassos*.  
 184\*. Two joined together, with a common handle at one side. H. 0.14. *Tamassos*.  
 185. One of three similarly joined: broken. *Tamassos*.  
 186-187. Like 181-183: but without feet. =FT. 59. Cf. *Brit. A* 8, 12. *Ag. Paraskevi*.

D. AMPHORAE: two-handled: body globular or depressed.

- a. Neck plain and cylindrical. All 'red ware.' Cf. *Ashm.* 70 ff.

188. Neck very low: handles small. H. 0.13. *Ag. Paraskevi*, 1885, ii. 53.

- 189-190. Neck very high and expanding. H. 0.15-0.11.  
 191-192. Small rude pots: handles very small. H. 0.067-0.071.  
 193. Finer ware: incised zigzags. H. 0.075.
- b. Neck cylindrical: two small vertical handles. FT. 104: KBH. clxviii. 4 a.
- 194-195. Rope ornament. 194\*. Also buttons in relief. H. 0.325-0.15.  
 196. Two rings in relief on each side: handles very small. H. 0.25.  
 196a. Deer, &c., in relief: fragmentary.  
 197. Incised chequers, and rings in relief. H. 0.30.  
 198. Incised lines and semicircles: no handles. H. 0.235.
- c. Neck funnel-shaped, with four projections like battlements on the rim: handles cut from a flat plate, set horizontally and rising outwards.
199. Incised triangles, alternately plain and hatched. Cf. *Brit. A* 47.  
 200\*-201. Incised hatched zigzags, and lozenges or triangles. H. 0.23-0.31 = FT. 115 a. Dümmler, l.c. ii. 10. *Ag. Paraskevi*, 1885, i. 12.  
 202. Incised hatched chequers and lozenges. H. 0.235.
- d. Neck long and cylindrical, like 111 ff.: two small horned handles at base of neck. Cf. Sandwith, l.c. ix. 2 (Black Slip Ware). FT. 105. Cf. *Brit. A* 28-9, 31, 48.
- 203†-205†. Over-fired red: incised plain and zigzag bands. H. 0.23-0.30. KBH. clii. 3. 204\*. A row of buttons down back and front [1952]. 205. *Tamassos (Lamberti)*, 29.  
 206\*. Like 194, but with horizontal handles. H. 0.17. =FT. 116. Cf. *Brit. A* 30.
- E. COMPOSITE AND FANTASTIC FORMS.
207. Flask: sausage-shaped (elliptical cross-section), with four pairs of string-holes on its edge. Polished red, blackened.  
 209†. Flask: large handle on one side and three small string-holes round the wide-rimmed neck: black slip ware: chain ornament and gores in relief. Cf. *Brit. A* 27.  
 211. Flask: small, with standing base and string-holes: dull red ware: incised seam ornament. Cf. *Brit. A* 25-6.  
 213\*. Flask: one handle from lip to shoulder and six projections round the edge: incised zigzags: dull brown ware. *Ag. Paraskevi*, 1894, 10.  
 215\*. Vessel in shape of a quadruped: spindle-shaped body, neck at one end with long narrow spout and handle above: fine polished red ware [5036]. KBH. clxx. 10. Dümmler, Mitth. xi, Beilage i. 6. *Ag. Paraskevi*, 1885, ii.  
 217. Bowl with remains of a handle passing from one side of the rim to the other: black slip.  
 219. Two bowls joined by an upright loop handle: red ware [5035]. KBH. cxlviii. 10. Cf. Dümmler, l.c. iii. 1 = FT. 131. *Ag. Paraskevi*, 1885.  
 221. Two bowls joined: handle broken: red ware. *Ag. Paraskevi*, 1885, ii. 9.  
 222. Three similarly joined: coarse clay. *Katydata-Linu*, 1883.  
 223. Three globular bodies with long necks uniting in one spout, like

- 165 ff.: one handle on the common neck: fine polished red ware [5025]. H. 0.13. KBH. cxliii. 8 =FT. 122. Ag. Paraskevi, 1885, ii. 10.
224. Cylindrical pot with two perforations for suspension: dull red ware like 211: incised ornament. Ag. Paraskevi, Tomb Group 1.
225. Ring, supported on four tall feet, carrying a horned cup over each foot, and a bird and a tree alternately in the intervals. H. 0.275. KBH. cxlix. 15 e: Dümmler, l.c. iii. 1 =FT. 140. Ag. Paraskevi, 1885, i. 12.
226. Fragment of similar ring: one of the four-horned cups.
227. Small ring without feet, carrying three plain cups. KBH. cxlviii. 10. =FT. 137. Ag. Paraskevi, 1884.
229. Thick flat plate of red polished clay, bent at a right angle: the inner surface has a raised rim, and one half is divided by ridges into four panels: mutilated at this end. H. 0.20 (approx.). Kalopsida, 5.
- 230\*. Oval vessel with two pairs of holes in rim to fasten the cover: incised ornament: fine red polished ware. Mus. Rep. i. p. 25. Cf. FT. 142. Brit. A 51. Ag. Paraskevi, 1885, i. 12.
231. Lid: cf. 230: square, with central handle and one perforation for string: similar ware and ornament.
233. Lid round with two perforations: ornament of squares and triangles. Ag. Paraskevi, 1894, 10 (Tomb Group, p. 55).
234. Similar: coarse clay.
236. Similar: incised ornament: red ware, partly blackened, cf. 76-82. Ag. Paraskevi, 1884, 3.

### 3. Base-Ring Ware.

#### A. Plain dark slip: ornament in relief.

- a. One-handled Jugs and Bottles: globular body and flat base: long tapering neck with funnel-shaped rim; one handle from shoulder to middle of neck, where there is a 'handle-ridge.'
251. No base-ring. H. 0.135. Cf. Brit. A 61. Ag. Paraskevi, 1894, 10.
252. Two joined together, on conical bases. H. 0.10. =FT. 121. Ag. Paraskevi (Cylinder Grave, p. 55). Cf. Brit. A 58 and spp. fr. Egypt: S. Kens. <sup>2123</sup><sub>1876</sub>; Lou. A 78: Fitzw. No. 2: Ashm. 117. Cf. 'Illahun,' Pl. xxvii. 14 (Maket Tomb).
- 253-254. Single: in front, a pair of horn-like scrolls, in relief. H. 0.11.
- 255-256. Vertical gores, in relief. H. 0.15. 255. =FT. 165. Ag. Paraskevi (Cylinder Grave). Cf. Lou. 85: St. G. 19965: Ashm. 119.
- 255\* a. Snake ornament, in relief [5028]. Cf. FT. 165e; Sandwith, l.c. ix. 3: Brit. (323 Warren) A 66: Ashm. 116.
- 257-258. Two gores down front, and cross-hatching (257). H. 0.13-0.17.
259. Slightly pinched lip. N.B. Imitation in coarse red clay. Cf. Ashm. 131-3.
- 260\*. Narrow conical jug, slanting backwards on flat base: one handle behind: incised bands and lattice-lozenges. H. 0.21. =FT. 148. Cf. Lou. A 21. Ag. Paraskevi (Cylinder Grave).
- 261\*. Fantastic vase with ovoid body, high on base-ring: and two necks, one open, the other ending in a horned head (cf. Figurines, C.M. 467-9, 3321): from neck to neck a strap-like handle. KBH. ccxvi. 29: Dümmler, l.c. ii. 14. FT. 159. Katydata-Linu.

270\*. Pear-shaped, on high base-ring: long wide cylindrical neck with expanded rim: broad handle from middle point of neck. H. 0.28. Cf. FT. 166: *Ashm.* 122=J. H. S. xvii. fig. 7, 8. *Laksha tu Riu*, 4.

b. Bowls, funnel-shaped, on base-ring, with upright rim, horned handle, and often gores in relief outside. Cf. FT. 28: *Brit.* A 63: *Ashm.* 111-2: *Lou.* A 77.

266\*. D. 0.148. *Ag. Paraskevi* (*Cylinder Grave*).

267. D. 0.148. *Laksha*, 4. 35. D. 0.14. 36. D. 0.10. *Ashm.* 111-2.

B. Slightly lustrous slip: basket-work in lustreless white Paint. Cf. Illahun, Pl. xiii. 31; FT. 171: *Brit.* A 121: *Ashm.* 126-9.

271-274. Like 270. H. 0.26-0.24. *Laksha tu Riu*, 4.

275-277. Like 251 ff. H. 0.13-0.15. 276. [=724]. 277\*. Brown slip. *Laksha tu Riu*, 4. Cf. *Lou.* A 82.

#### 4. White Ware with Base-Ring: no Slip.

291\*. Lekythos, tall, with flat shoulder. H. 0.10. Cf. *Ashm.* 146: *Kalopsida*, 11.

293\*. Krater: low neck: two vertical handles from rim to shoulder. *Ashm.* 143. *Laksha tu Riu*, 4.

294\*. Oenochoae: coarse heavy ware: pinched lip. *Laksha tu Riu*, 4. Cf. *Ashm.* 144.

296\*. Bowl: sloping sides: thick rim: one string-hole. D. 0.233. *Ashm.* 141. *Kalopsida*, 11.

297\*-299. Bowl; distinct upright concave sides: flat base. D. 0.205-0.216. Cf. FT. 16 (*Soliais*). *Ashm.* 142 (with one handle).

#### 5. Black Ware. Cf. *Brit.* A 73-4: *Ashm.* 151-9.

281-283\*. Lekythos: punctured ornament. Cf. FT. 180. H. 0.12-0.09. *Kalopsida*, 11.

286-288. Lekythos: ovoid, finer slip, plain. H. 0.105. 286. [=1559]. *Ag. Paraskevi*, 1884, 7. Cf. spp. from *Kalopsida* 11 (*Ash. Mus.*), J. H. S. xvii. fig. 4, and Murray, *Hdbk.* of Gk. Archaeology, p. 10, Pl. i. 3.

39. Bowl like 38 [q.v.]: soft black glossy ware like 281-288. D. 0.10.

#### 7. Cypriote Bucchero Ware.

1033\*. Oenochoae: wide relief gores: hand-made. FT. 179. *Katydata-Linu*, 1883. Cf. *S. Kens.* 257/1883 (*Kurion*: krater): *Lou.* A 253.

#### 8. Wheel-made Ware.

300\*. Spindle-shaped vase with narrow neck and one handle: flat foot. Cf. Illahun, Pl. xxvii. 18 (*Maket Tomb*): *Brit.* 67-8: *Ashm.* 181: KBH. cxxxvii. 5 a. FT. 172. *Nikolides*, 1894.

### II. Painted Pottery.

**Fabric II. 4. White chalky slip on dark granular ware: black paint (red when over-fired).**

A. Hemispherical Bowls, with one horizontal horned handle. Cf. *Brit.* C 5-6: *Lou.* A 45-6.

301\*-303. Typical ornament of seams and lattice: double band on rim from which seam-stripes pass downwards, but do not meet across

the bottom. D. 0.15-0.20. *Laksha tu Riu*, 4. Cf. specimens in Tomb Group, p. 58; cf. *Ashm.* 291-2: and in the Tomb Groups from *Kurion*, p. 181.

304. Elaborate ornament of chequers. D. 0.035. Cf. FT. 34.  
 305. Imitation of the above in dusty cream-coloured 'white ware' (II. 1), very small and shallow. Cf. sp. from *Laksha tu Riu*, 4 (*Ash. Mus.*), J. H. S. xvii. fig. 7, 12. Cf. Sandwith, l. c. x. 2 (*single rim-pattern*).  
 B. *Jugs, Bottles, &c.* [not represented in *Cypr. Mus.* Cf. *Brit. C* 11-15: *Ashm.* 201 ff.: *St. G.* 21518.]

#### Fabric II. 1. White Ware.

A. *Bowls*: flattened below: distinct rim, and one horned handle: broad side-band of linear ornament: characteristic bands across bottom. 

306. Fine example, strongly influenced by style of 301-304. D. 0.13. *Brit. C* 30.

307\*-310. Chevrons and hatched triangles or lozenges (310). D. 0.11-0.08.

311\*. Nearly spherical: incurved rim: basket pattern. D. 0.073.   
 Cf. FT. 30.

312. Hemispherical: seven string-holes on handle: chevrons. *Tamassos (Lamberti)*, 1889, 31.

313-317. Plain handle. D. 0.137-0.068. 317. Lip slightly pinched in front.

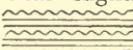
318. Fragment of similar bowl, with tubular spout like C. M. 17.

319-321. With trough-spout like C. M. 12-13: black slip outside: border and bottom-ornament, inside. *Kalopsida*, 23.

322. Hatched triangles: bottom ornament, one string-hole. D. 0.165.

323-326. No handle: slight rim, wavy lines, &c. 326. H. 0.07. *Ag. Paraskevi*, 1884, 7.

327. Small pot with vertical handle: similar. Cf. *Lou. A* 36.

328. Bowl with nearly vertical slightly concave sides, and vertical handle: basket pattern  of straight and wavy lines.

329\*. Deep bowl with standing base and bow handle from one side of the rim to the other: deep border of chevrons and cross-hatched triangles: characteristic bands modified, below. H. 0.16. FT. 17a.

#### B. One-handled Jugs and Bottles. FT. 81, 83, 84.

331\*-333. Globular: wide cylindrical neck: expanding rim perforate for suspension: no handle. H. 0.18-0.075-0.13. *Kalopsida*, 11.

334-335. Like 115-116: wavy lines and chevrons. Horned handle. H. 0.14-0.185. Cf. *Brit. C* 33.

336-341. Painted longitudinal gores: plain handle. H. 0.08-0.20. 336. Pinched lip.

342. Like 162: short broad spout. H. 0.14.

343. Like 126: friezes of chevrons, &c. H. 0.25.

344\*-345. Long narrow neck: two string-holes in front: longitudinal panels of chequers and lattice (cf. 348). 344. H. 0.15. *Tamassos (Khomazudia)*, 3. 345. H. 0.18. *Laksha tu Riu*, 5.

346\*-355. Globular Schnabelkanne: narrow neck: broad shallow spout: handle sometimes reduced to a string-hole: triangles, chevrons, lattice and basket panels. H. 0.15-0.105. Cf. Sandwith, l. c. ix. 8. Cf. *Brit. C* 45: *Ashm.* 232 ff.: *Lou. A* 33: *St. G.* 31291.

**356-357.** Body depressed: neck at one side: loop handle in centre above: lattice above, 'bottom ornament' below. H. 0.075-0.122. FT. 98. Cf. *Brit. C* 50; *St. G.* 23442.

**358-359.** Symmetrical: wider neck: finely drawn panels and lozenges. H. 0.12-0.075.

**360\*-364.** Spout tubular, with a wide opening in upper side: often on three feet. H. 0.15-0.12. **360.** *Laksha tu Riu*, I. **361.** *Tamassos (Lamberti)*. Cf. FT. 97-99: *Brit. C* 48-9: *Ashm.* 236 ff.: *Lou. A* 32, 40-1.

**364-365.** Three (**364**; =FT. 125), or two (**365**) such bodies one above another. H. 0.155-0.115. Cf. *Brit. C* 61.

**366.** Two bodies side by side, with a common neck. H. 0.1.

C. *Flasks, sausage-shaped: flattened bodies: small neck at one end, with string-hole or small handle.* FT. 94.

**367.** Neck has spout and two string-holes. Pattern like 311. H. 0.16.

**368\*-380.** Neck plain: longitudinal ornament. (377-378 globular.) H. 0.65-0.135. Cf. *Brit. C* 55-7; *Ashm.* 241 ff.; *Lou. A* 95.

**381.** Pointed below.

**382\*-384.** With distinct foot and many string-holes. H. 0.20-0.12. Cf. FT. 95 b.

D. *Fantastic Vases: same technique and ornaments.*

**385.** In the form of a hollow ring: neck in the same plane: one small handle. Cf. FT. 138.

**386.** In the form of a hollow ring: the neck rises above the ring: loop handle across. Cf. Libyan and Proto-Corinthian forms: *Brit. C* 64-5: *Lou. A* 47: *Schl. 'Ilios'*, fig. 1392. H. 0.032. =FT. 136. Cf. Dümmler, I. c. i. 9. *Ag. Paraskevi*, 1894, 10.

**387.** Fish-shaped: plain spout for head: two perforated fins. [697.] KBH. clvii. 2. =FT. 161. *Lapithos*.

**388-389.** Animal-shaped. H. 0.055. Cf. *Ashm.* 247-50. *Ag. Paraskevi*, 1885.

**400.** Pear-shaped, on foot: coarse clay, red painted ; part of a composite vase. H. 0.12. =FT. 126 a. *Ag. Paraskevi*, 1884, 7.

**401-402.** Vide below, Fabric II. 3.

**Fabric II. 2. Polished White Ware with lustrous Red Paint.**  
*Brit. C* 65.

**411.** Three globular bowls, joined in line, on small feet, with one tall horned handle. KBH. clxx. 9 c. =FT. 132. *Ag. Paraskevi*, 1885, II.

**412\*-413.** Globular body; wide cylindrical neck: two small handles on shoulder. [1608, 1612.] H. 0.155. KBH. clxx. 10 a. =FT. 114. *Ag. Paraskevi*, 1884.

**414.** Coarse lustreless imitation of 412-413. H. 0.103.

**415.** Like 336 ff.: strainer in mouth: lattice gores. KBH. clxx. 10. =FT. 93. *Ag. Paraskevi*.

**416.** Like 163: on three feet. H. 0.183. *Ag. Paraskevi*, 1884-1885.

**417.** Same fabric. H. 0.13.

**Fabric II. 3. Black Slip on White Ware: lustreless Red Paint.**

**401.** Bowl like 27 ff. [1570]. D. 0.134. **402.** Jug like 340 [1590]. H. 0.19. Cf. *Brit. A.* 134.

5. Mykenaean Fabric: (a) *Genuine imported vases*. Cf. *Brit.* A 321-7.
430. Bügelkanne ('stirrup-handled amphora'). H. 0.095. [753 'Mykenae': MS. Cat.]
431. Pear-shaped amphora on tall foot, with three small handles and ΠΠΠΠ ornament on the shoulder<sup>1</sup>. H. 0.145. *Laksha tu Riu*, 1894, 4.
441. Egg-shaped body and narrow neck, with two small vertical handles (prototype of 1009-11); greenish clay: lustrous brown paint: probably Rhodian fabric of Mykenaean [78]. H. 0.13.
- 445-446. Fragments of Mykenaean ware, from the surface at *Lapithos*.
- (b) *Native imitations: White Ware*, II. 1. Cf. *Brit.* A 328.
432. Small pot with vertical sides and three handles. KBH. clii. 4.
433. Small pot with vertical sides and two handles: very rude work. H. 0.067. Cf. *Lou.* A 94.
434. Bügelkanne: large late form: elaborate triangle-ornament. H. 0.38. *Lapithos*<sup>2</sup>. Cf. one with Rhodian octopus ornament, *Kurion*, 1895, Brit. Mus.
435. Bügelkanne: smaller, globular: similar ornament. [869.] H. 0.14. *Lapithos*<sup>2</sup>.
436. Bügelkanne: diminutive: degenerate. H. 0.085. Cf. *Ashm.* 411-2. *Kuklia*, 6.
437. One-handled jug; body and ornament like 436 [1770]. H. 0.12.
438. One-handled jug on foot: concave sides and angular shoulder: grey clay and dull black paint: friezes of hatched triangles, arch-pattern ☐☐☐, &c. H. 0.165.
439. Amphora with horizontal handles: similar ornaments. H. 0.125. ? *Kuklia*, 6. Cf. *Brit.* A 446 (Kamiros).
440. Amphora with expanding lip: broad bands and wavy lines. H. 0.135. *Kuklia*, 12.
- [N.B. This specimen is exhibited here to show the transition from Mykenaean to Graeco-Phoenician pottery. Cf. C. M. 1040-1-2 (oenochae) from the same tomb; 1128-32 (amphorae); 1133 (hydria).]
- 441, 445, 446. Vide 'Genuine imported vases' above.
- 442\*. Fantastic vase: body on foot with vertical sides: spout excentric, balanced by a horned head, with two loop-handles between (cf. 261): ornament of elaborate triangles (cf. 435). =FT. 161. KBH. clvii. 2. d.
- 447\*<sup>3</sup>. (1169.) Cylindrical bottle with broad lip, and two loop-handles on shoulder; three friezes of lattice triangles. Cf. *Ashm.* 413. *Kuklia*, 6.
- 448\*<sup>3</sup>. (1170.) Similar: two projections instead of handles: broad lip. *Kuklia*, 12.
- 449\*<sup>3</sup>. (1171.) Similar, one handle from neck to shoulder: distinct foot. *Kuklia*, 12.

<sup>1</sup> A similar sp., bought formerly at a sale of 'duplicates' at the Museum, was recently (1894) in a private collection in Nicosia.

<sup>2</sup> 434, 435, 387 were found together, and 445, 446 very near. The rest of the tomb is in the Berlin Museum. KBH. xviii. 1, clvii. 2.

<sup>3</sup> 447-449 are of the same grey clay as 438.

## FIGURINES.

**461.** Fragment of a horned animal or bird. White ware, with painted rectilinear ornament.

**Female Figures.** (Vide Introduction, p. 27.)

**462\***. *Type I.* Oblong flattened pellet of ill-baked clay with indications of hair, face, and arms. Cf. KBH. lxxxvi, cxlvii. 3 B, clxxiii. 20 f. *Louvre*, Cypr. No. 1. *Ag. Paraskevi*, 1894, 10.

**463.** *Type II c.* Upper part of a female figure with breasts indicated by separate pellets of clay (cf. C. M. 5402), nose by a pinched-up ridge, eyes and navel by deep punctures, and mouth by an incision: attachments for earrings on side of head: left arm broken. The right arm is raised with the hand in front of the forehead, in an attitude of mourning. (Cf. sp. from *Kurion*, 1895 (Brit. Mus.): a similar bronze figure from Crete, in the Ashm. Mus., Oxford, and *Louvre*, No. 4.) KBH. cxlviii. 9 a, clxxiii. 23 a. *Ag. Paraskevi*, 1885.

**464\***. *Type II a.* Female figure modelled naked, with wide hips, and hands on breasts, like the Cycladic marble statuettes, but with bird-like face with enormous ear-flanges perforated for four movable clay earrings, of which one remains. No paint: ornament incised. Cf. KBH. xxxvii. 6 (*Berl.* 109): *Brit. T. C. Cypr.* 120 and *Kurion*, 1895 (sp. holding a bird). Cf. Heuzey, pl. iv. 6: Bliss, MMC. p. 68, fig. 111. H. 0.116. *Nikolides*, 1895.

**465.** Similar figure with *nose-ring*; from the Bronze Age necropolis near *Kytherea* (KHYTROI). [Long missing, but referred to in the MS. Report on Kurion, 1883-84, p. 30 (O-R: in Cyprus Museum); and thus described by M. Reinach (*Chroniques*, p. 187)—‘Une figure de femme nue en argile avec coiffure égyptienne, *pelvis* triangulaire, et nombril très accentué, qui porte, détail nouveau, un grand anneau passé dans le nez.’] Cf. *Louvre*, No. 2.

**466.** *Type II b.* Female figure (head only), with bird-like face and conspicuous eyes: black and red paint. Cf. Sandwith, l.c., x. 4; KBH. clxxii. 17 t; Heuzey, pl. ii. 6: *Louvre*, No. 3. (Not yet exhibited: cf. Tomb Groups, p. 181.) *Kurion* (1895), 100.

**3145.** [q.v.] **Genre Group.** ‘Snow-man’ technique, *Type II c*: a woman grinding corn, with a saddle-quern like C. M. 471-8: in front a large vessel to hold the flour: a child, seated opposite, holds a sieve. [433.] [341. (Warren) Tamassos.] *Journ. Cypr. Stud.* i. pl. 1; KBH. clxxiii. 19 h. Cf. Dümmler, *Mith. Ath.* xiii. 286, and later figurines from Phoenicia (*Louvre*). *Kurion*, 1883 (O-R).

**Oxen.** *Type III.* The fabric is identical with that of the base-ring ware (p. 37), carefully and vigorously modelled: body and horns long, legs short: eyes with distinct iris and pupil added by pellets of clay. Cf. the modelled head of the vase, C. M. 261: *Brit. A* 132: *Lou. A* 176-9.

**467-469.** (Not yet exhibited: vide Tomb Groups, p. 181.) **467.** *Kurion* (1895), 27. **468.** *Kurion* (1895), 105. **469.** Head only. *Kurion* (1895), 87.

**3321\***. Similar: catalogued in General Collection of Terracottas, q. v.

**Birds.** **3275-6**, from the edge of a cup, are perhaps of the Bronze Age.

## STONE IMPLEMENTS.

Palaeolithic Implements have not been observed in Cyprus, and Neolithic are very rare. The specimens described below are all of the Bronze Age or later. Cf. jade fragments from *Kurion (Myk. Site)*, 1895 (Brit. Mus. 96/2/1. 81 ff.).

- 470.** Celt of greenstone? of the usual Levantine type, with swollen conical outline, and somewhat obtuse cutting edge. (Not yet exhibited: vide p. 181.) *Kurion* (1895), 46.

**Corn-rubbers.** Of volcanic rock, oval, convex one side, worn flat the other: sometimes the ends are less worn than the middle, on the flat side: used upon a large flat bed (saddle-quern), fragments of which have been noted at Kalopsida, Leondari-Vuno, Nikolides, A. Sozomenos, A. Paraskevi, Alambra: both in tombs and on sites of settlements. Similar stones are common at Hissarlik. Cf. CM. 5152. *Voni*.

- 471.** Psemmatismeno: settlement. 1885. L. .36. B. .16.

- 472-478.** A. Paraskevi, Kalopsida, &c. L. .24-.10.

- 479-480.** [v. below.]

**Whetstones.** Cf. KBH. cxlv. 9 B. Cf. 9 A (Hissarlik).

- 481-483.** Quadrangular, tapering, oblique string-hole in thicker end. L. .103-.08.

- 484.** Quadrangular, tapering. L. .052. *Kalopsida*, 10.

- 485.** Flat: transversely perforated at one end. [5045.] L. .105. Ag. *Paraskevi?*

- 486-487.** Flat: transversely perforated at one end. L. .085-0.33. *Kalopsida*, 26. Cf. *Leondari Vuno*, J. H. S. xi. p. 12.

### Touchstones.

- 488.** Bronze Age. Flat: quadrangular. L. .09.

- 489.** Early Gr.-Phoen. Hemispherical. D. .025. *Amathus*, 9.

- 490.** Early Gr.-Phoen. Cylindrical: rubbed on one side. L. .05. *Amathus*, 9.

### Hammerstones.

- 491.** Oval: transversely bored. Cf. KBH. cxlix. 18. 20.

- 492.** Oval: transversely bored. *Tamassos*, 1889.

### Corn-Bruisers, &c.

- 493.** Conical. L. .045. *Kalopsida*, 6.

- 494-495.** Unworked river-stones. L. .112-.10. *Idalion*, 1894.

- 496.** Oval: bruised at both ends. *Idalion, Princ. Sanctuary*, 1894.

### Sling-stones, &c.

- 497-499.** Oval. *Idalion, Princ. Sanctuary*, 1894.

- 499 a.** *Catapult-stone?* Hemispherical, with depression above, and ten small sockets, perhaps for metal grips. Cf. similar specimens from same site, in Berlin Museum [Berl. 466]. *Idalion, Acropolis*, 1895.

- 479.** Stone saucer. *Idalion, Princ. Sanctuary*, 1894.

- 480-480 a.** Perforated discs of clay. D. .08-.043. *Idalion, Princ. Sanctuary*, 1894.

**Spindlewhorls and Mace-heads.** [See Nos. 651-664. Nos. 634-7 are also of stone.]

## BRONZE IMPLEMENTS.

**Axe-heads:** thin, flat, nearly quadrangular. Perrot, vi. fig. 359. *St. G.* 15146.

501\*-503. L. .16-.11. 501. =[5046]. 503. *Laksha tu Riu*, 1.

504. Similar, with expanded cutting edge: cf. sp. at Cambridge, fr. *Tamassos*.

**Daggers.** (a) Leaf-shaped, with three rivets for the hilt. L. .17-.12.

505\*-514. Ag. *Paraskevi*. 512-513 only two, 514 only one rivet.  
[5047. 586.] Cf. *St. G.* 13815: Dümmeler, Mitth. xi. Beil. i. 16.

515-519. *Kalopsida*. 515-516. Tomb 5. 517. Tomb 10. 518-519. Tomb 11.

520. *Tamassos*. Cp. spp. from *Leondari Vuno* in Camb. Fitzw. Mus.

521-523. *Laksha tu Riu*. Only two rivets. Cf. *St. G.* 13815. 521-522. Tomb 1. 523. Tomb 2.

524-525. *Tamassos*. Only two rivets.

(β) Flat tang, with parallel sides: no rivets. L. .14 and under.

531\*-532. Triangular blade. 531. =[1499]. Ag. *Paraskevi*.

533-537. Leaf-shaped blade. Cf. *St. G.* 15149. [1500.] Ag. *Paraskevi*.

538-541. Leaf-shaped blade. *Tamassos*.

545\*. Leaf-shaped blade, with one rivet at the end of the tang.

546. Leaf-shaped blade: two holes through the base of the blade, one on each side of the midrib. Cf. Dümmeler, Mitth. xi. 16, Beilage i. 11.

547. Triangular blade without tang: traces of rivets. *Tamassos*.

(γ) Leaf-shaped blade, with strong midrib produced into a round tapering tang which is bent upon itself at the tip. Cf. Dümmeler, l.c. i. 14.

551. L. .43 (blade). *Kalopsida*, 9. 555. L. .23.

552\*. L. .34. [5048.] 556. L. .21. *Tamassos*.

553. L. .28. *Kalopsida*, 9. 557. L. .20. *Tamassos*.

554. L. .25. [1981.] 558. [not exhibited] *Kurion* (1895), 58.

**Scrapers:** triangular, L. .03-.05.

N. B.—Similar scrapers of copper and iron occur in prehistoric deposits in Central Europe. The Cypriote women still use exactly similar scrapers in making bread, to clear the dough from the trough.

561\*-562. *Kalopsida*, 12. 563-564. [1513-15.] Ag. *Paraskevi*:

**Awls:** one end long and round, the other short and of square section. L. .04-.18. Cf. *St. G.* 15150.

565\*. *Laksha tu Riu*, 3. 567-570. Ag. *Paraskevi* (*Old Coll.*)

566. *Tamassos*. 571. Ag. *Paraskevi*, 1894, 10.

**Needles:** L. .06-.14. Cf. Bliss, Mound of Many Cities (Tell-el-Hesy), p. 59, fig. 101-2.

572. Large and thick; eye end rounded: round eye. (Broken.)

573\*-574. Large and thick; square eye. *Salamis Collection*.

575\*-579. Slender, eye end pointed: long narrow eye. Ag. *Paraskevi*.

580. Slender, eye end pointed: long narrow eye. *Salamis Collection*.

**Pins:** (a) without distinct head. L. .10-.18.

581\*. *Kalopsida*, 9. 583-584. =[5049].

582-585. " 24. 586. *Kalopsida*, 12.

(β) *With distinct solid head.* L. .21-.14.

587\*. *Kalopsida*, 9.

589. *Tamassos*.

588. *Salamis Collection*.

590. *Ag. Paraskevi*.

(γ) *Large conical head: eye about halfway down the shaft.* L. .07-.12.  
Cf. Egypt (Petrie, Illahun, xxii. 1-3 (*Gurob*)), Tell-el-Hesy (Bliss, MMC. p. 59, fig. 98-100), Hissarlik (KBH. cxlv. 4 A); absent in Hungary.

591\*-593. Small head. KBH. cxlv. 4 B. Cf. J. H. S. xii. 12 (*Leondari Vuno*). Sp. in Cambr., Fitzw. Mus., has almost no distinct head.

594\*-598. Large hollow conical head like a mushroom. 598. *Tamassos*. Cf. Cesnola, Salaminia, Pl. iv, 8 A.

(δ) *The head is formed by a spiral loop of the stem.*

598 a, b, c. *Tamassos*. KBH. cxlv. 1 A, B; for Central European parallels v. Much, Kupferzeit, p. 374.

**Distaff head.** L. .09.

599\*. Narrow collar below; beaded shaft; large head above, made of intersecting circular plates, like a mediaeval casse-tête. Cf. J. H. S. xii. 2 (sp. at Cambridge from *Leondari Vuno*); KBH. ccxiii. 8 a (mod. parallels), cxlv. 2 B (specimen in Pennsylvania University Museum, Philadelphia); Schliemann, Ilios, fig. 121 (A, pin, 'brooch' = KBH. cxlv. 2 A).

**Flesh-hook or Fork:** common in later Bronze Age tombs. Cf. sp. from a lake-dwelling at Peschiera. Munro, Lake-dwellings of Europe, p. 223, fig. 64. 12.

600\*. L. .07.

600 a. *Tamassos*.

**Tweezers: with broad blades: rare before the later Bronze Age.** L. .07-.08. Cf. Egyptian types, *Louvre (Salle Civile)*, v.

601. U-shaped. Cf. J. H. S. xii. 12 (Cambridge, *Leondari Vuno*). Cp. silver sp. (*Mykenae*), KBH. cl. 2.

602-603 a. Y-shaped. 602-3. *Laksha tu Riu*, 2. 603 a. *Tamassos*, II. 27.

**Chisels or Spatulae: of uncertain age and provenance.** L. .10.

604-605. A. P. di Cesnola? *Salamis*. Cf. Cesn. Salaminia, Pl. iv. 8 c.

**Ploughshare.**

609. A flat narrow sole-plate of bronze, with a shoe-like hood at one end of the upper side. (Not yet exhibited. Vide Tomb Groups, p. 181.) *Kurion* (1895), 51.

610. **Bone Awl.** Cf. KBH. cxlv. 8 A. *Tamassos*.

**Spiral Rings, some probably worn as earrings.** Cf. 4000. .01-.03 diameter. (a) Ill-refined silver.

611-614. Various sizes. *Ag. Paraskevi*. Cf. *Leondari Vuno* (Fitzw. Mus.).

615. Three similar. *Laksha tu Riu*, 1.

616. Three linked together. D. .015. *Laksha tu Riu*, 2.

(β) *Refined silver.*

617. Thicker spiral of two turns. D. .015; exactly like those of Graeco-Phoenician Age (4119 ff.). *Ag. Paraskevi*, 1894, 10.

(γ) *Bronze.*

621-623. Same types as 611-614. *Ag. Par.* 623 a, b, c. *Tomb 1894*, 10.

624. One similar, broken. *Laksha tu Riu*, 1.
- 625–626. Long beads of spiral bronze-ribbon. Cf. *St. G.*, 13811: KBH. clxxii. 151
625. *Ag. Paraskevi*, 1894, 10. 626. *Laksha tu Riu*, 1.  
Beads of Blue-glazed Porcelain, &c. Cf. 4471–9. KBH. cli. 6, 10, 13, 15.
- 630\*. Spherical. *Ag. Paraskevi*. Cf. T. G. *Ag. Par.* 1894, 10 (p. 57): *Kurion*, 1895, 35 (p. 181).
- 631\*. Long, plain. *Ag. Paraskevi*.
- 632\*. Long, spirally ribbed. *Ag. Paraskevi*, 1885, II. 7 and elsewhere.
- 633\*. Flat, very small: blue or reddish-brown. *Ag. Paraskevi*.
- Agalmatolite.** Cf. Dummler, l.c. p. 217 (*Cyprus*), and p. 20, Beil. 1. D. 1 (*Amorgos*: ‘chrysoprase’; now in *Ashm.*).
- 634–635. Pendants of agalmatolite. KBH. clxxxiii. 22. a. b. *Ag. Paraskevi*, 1885, II. 7.
- 636\*–637. Flat ring of agalmatolite, with notch on one side and small knob on the other: of uncertain use: perhaps a weight. Dümmeler (l.c. p. 216) calls them *pendants*. Cf. A. P. di Cesnola, Salaminia, p. 81, fig. 77. *Ag. Paraskevi*, 1885, II. 7.

## SPINDLEWHORLS.

N. B.—Some of these objects may be small *mace-heads*: others large *beads*. Dümmeler (*Mitth. Ath.* xi. 217) takes the perforated stones for sling-stones. Principal Types, KBH. ccxiii. 10–25. For a late specimen, v. C. M. 5568.

## A. BRONZE AGE. Schl. Ilios, fig. 635.

(a) Large heavy whorls, cut from river-pebbles of diorite, with polished surface and wide perforation. Nearly spherical. Cf. *St. G.* 15145.

651\*. Perforation cylindrical: drilled. D. 0.06. *Laksha tu Riu*, 5.

652. Perforation conical: drilled. [3346.] D. 0.055. *Tamassos*.

653–654. Perforation doubly conical: bored. D. 0.044. 653. *Ag. Par.* 1894, 10. 654. [=5044.]

(b) Egg-shaped. Cf. Tell-el-Hesy, Bliss, MMC. p. 41, fig. 82.

655. Perforation conical: drilled: slightly flattened on one side. D. 0.055. *Tamassos*.

656. Perforation conical: drilled: slight angle at greatest diameter.

(γ) Elliptical: perforated along the longer axis. Cf. Dümmeler, l.c. Beilage i. 12.

657. Drilled nearly through unsymmetrically, and corrected by boring from the other end.

658–659. Bored conically from both ends: limestone. D. 0.06–0.04.

660. Bored conically from both ends. D. 0.063. *Laksha tu Riu*, 5.

661. Drilled, and widened by boring at both ends. D. 0.055.

662. Bored from both ends. *Kalopsida*, 11.

663. Bored from both ends. *Laksha tu Riu*, 2.

664. Oval pebble; boring begun at both ends, but unfinished, and surface not symmetrical. D. 0.076.

(δ) Pottery: 0.03–0.04 m. diameter: coarse clay, sometimes polished red.

665–667. Nearly cylindrical. D. 0.053.

668\*–673. Conical; in series, becoming flatter. D. 0.047–0.02.

674–682. Finer specimens in polished red ware with various incised patterns. 680. *Ag. Paraskevi*, 1894, 10.

683. Nearly spherical, slightly flattened below. D. 0.043.  
 684\*-702\*. Echinus-shaped; developing into double-cone-shaped: various incised patterns.  
 703-707. Black ware like 75-84. 706. Especially black and gritty: groups of parallel lines incised: often filled with a chalky substance. Cf. St. G. 15158.  
 708. Fantastic specimen: three spherical whorls coalescing on same axis. (Figured Journ. Cypr. Stud., pl. ii. 15 c, and KBH. cxlix. 11.) Ag. Paraskevi.

B. LATER BRONZE AGE (PERIOD OF MYKENAEAN INFLUENCE); AND TRANSITION TO GRAECO-PHOENICIAN AGE.

(ε) Steatite: double-cone type: small, L. 0.02 m. Especially common in tombs which contain Mykenaeian vases.

709\*. Ornament of small drilled circles with central point. *Laksha tu Riu*, 4. Cf. Tomb Group, *Larnaka*, 1894, 55 (p. 178): *Kurion*, 1895 (Brit. Mus. 96/2/1. 76-7): St. G. 15163.

710. Plain. *Laksha tu Riu*, 4.

711. Light coloured stone; incised zigzags. Cf. Am. 199 (Brit. Mus.).

712-716. Steatite: plain.

717. Similar. *Kuklia* (probably from shaft 6 or 12).

718. Similar. *Amathus*?

719. Conical with flat ends. *Poli* [C. E. F.], C. 25.

C. GRAECO-PHOENICIAN AGE.

(ζ) Steatite: hemispherical or low conical: flat underside. 0.025 diam. Geometrical incised ornament. Cf. St. G. 15158.

N.B.—The type ε is very rare in Graeco-Phoenician tombs.

731. Tangent circles ○—○—○— on dotted ground. D. 0.042.

732\*. Drilled circles with central point, cf. 709: on dotted ground in plain border.

733. Intersecting semicircles with central point, in plain border 

734-735. Plain border.

736-769. Plain: in series from conical to hemispherical. This type lasts on into the Hellenistic Age: e.g. specimens from *Amathus*, 205, 254, found together with glass whorls: 822, thirty-two similar whorls, flat.

770. Similar: limestone. *Larnaka*, 1894, 45.

(η) Alabaster: hemispherical: later Graeco-Phoenician: the pin is of bronze wire, with a small loop above.

771\*. *Amathus*, 224.

774. *Amathus*, 77.

772-773. *Kuklia*.

780. Nearly flat.

D. HELLENISTIC AGE.

(θ) Porcelain: hemispherical: perhaps of Graeco-Phoenician Age.

791. Blue glaze.

792. White glaze: ribbed.

(ι) Glass: hemispherical or segmental: with spirally ribbed surface, often ornamented with coloured-glass bands.

793. Black with looped yellow band. *Amathus*, 55.

799. *Amathus*, 44.

809. *Kuklia*.

810. *Amathus*, 13.

(κ) Bone. Cf. C. M. 4990, spindle-shaft.

820. Flat and thin, slightly convex: incised rings.

821. Plain. D. 0.038.

822. Vide above, 736 ff.

## BRONZE AGE TOMB GROUPS.

The following groups are exhibited in the Museum apart from the Type Collections and from each other; they are typical of the colloca-tions of objects which are met with in tombs of this age. Vide Preface, p. viii.

**Agia Paraskevi, 1884, 1.** The tomb of the gold-mounted Babylonian Cylinder, 4501. The only specimens which can be identified from the original photographs (reproduced with ground-plan, KBH. clxxi. 14) are 180, 252, 255, 260, 266.

**Agia Paraskevi, 1884, 4.** Incised red ware and black slip ware: like 20, 55, 111, 167, 194.

**Agia Paraskevi, 1894, 10.** The tomb of the large Cylinder Mounts, 4502: a natural cave on the north edge of the plateau; collapsed; containing red polished ware with incised and relief ornament; 213\*, 233\*, black slip ware like 151 ff.; base-ring jug 251 and another like it; a flat dish with rim like 298; fragments of hemispherical bowls like 301 ff.; abundance of painted ware, of types 332, 346, 368, 371, 386\*, 411; a perforated lid like 180; the incised flask, 213; bronze implement, 571. *Spirals:* silver, 617; bronze, 623, 625; clay figure, 462; stone spindlewhorl, 653, and a number of clay ones, e.g. 680: porcelain beads like 630.

**Kalopsida, 3.** Plain red ware only, including several like 42. Bronzes 515-516.

**Kalopsida, 5.** Red ware, plain and incised: especially 229 and a small krater from a ring-vase.

**Kalopsida, 6.** Plain red ware: especially a globular bottle with long neck and two small horned handles, incised. Stone-grinder, 493.

**Kalopsida, 9.** Bronzes 551, 553, 581, 587. The rest in Ashm. Mus.

**Kalopsida 10.** Whetstone, 484; dagger, 517: coarse red ware.

**Kalopsida, 11.** Coarse red ware like 164, 178, &c. Black ware, 281-283. Painted ware, 331, 332, 333, and like 308, 314, 337-8, 340, 368, 379. Bronzes, 518, 519; spherical porcelain beads like 630. Half of this tomb is in Ashm. Mus.

**Kalopsida, 12.** Red and painted ware. Bronzes 581, 582, 586.

**Kalopsida, 17.** Incised red ware bowl (cf. 7-11); painted bowl like 314.

**Kalopsida, 16, 18, 22, 32.** Plain coarse red ware: various types.

**Kalopsida, 24.** Bronzes 582, 585.

**Kalopsida, 25.** Plain red ware spoon like 26, and jugs: painted bowls, 319, 320, 321; jug like 342.

N.B.—From Kalopsida there are also a few detached specimens of pottery.

**Laksha tu Riu** (Larnaka), 1 (Government share). A dome-shaped cave with door high up in the side, and five shallow niches round it : containing red polished ware, plain and incised ; painted vessel, 360, and a painted bowl ; bronze implements, 503, 521, 522 ; spirals, 615, 624, 626 [stone and clay spindlewhorls, spear-head, &c., in Ashm. Mus.].

**Laksha tu Riu**, 2. Painted ware, 330, and a globular bottle like FT. 36; bronze implements, 523, 602-3; silver chain, 616; stone whorl, 663.

**Laksha tu Riu**, 3. Globular schnabelkanne with incised zigzags and bands, cf. 350; painted bottles like 359, 371; bronze awl, 565.

**Laksha tu Riu**, 4 (Government share). A dome-shaped cave with small square door high in the side (for the form cf. KBH. clxxii. 17, 18 (Katydata-Linu : also with Mykenaean vases), and Orsi, Mon. Ant. i. 203 (Crete)) ; containing the Mykenaean vase 431 [and two similar, and a bügelkanne]; base-ring jugs, 270-274, 277 [and several similar, one like 270 with horn-like scrolls, and a bowl on foot with white lines]; base-ring bowl, 267 ; ten hemispherical bowls like 301 ff. [and about twenty more] ; the large krater 293 [and another smaller] ; and the spindlewhorl 709, 710. [The rest of the tomb, thus indicated [ ], is in Ashm. Mus.]

**Laksha tu Riu**, 5. Painted schnabelkanne, 345; red polished bowl; plain red jug like 131; stone whorls, 651, 660.

**Ag. Sozomenos**, 1894. Very late Bronze Age, with Mykenaean vases; passing over into Graeco-Phoenician.

Tomb I. The following Nos. of Inventory in 'Tamassos und Idalion' ; the rest of the tomb is in the Berlin Museum.

- 103. Tall pear-shaped vase with long cylindrical neck and one handle : base-ring fabric. H. 0.17.
- 104. Similar : less bulged. H. 0.32.
- 106. Wheel-made : oval body, base-ring : heavy rim to neck : handle from rim to shoulder : slip much flaked. H. 0.125. ['Tamassos und Idalion,' Formentafel 183.]

**Nikolides**, 1894. Same period as Ag. Sozomenos.

Tomb V. (remainder in Berlin Museum), the following Nos. :—

- 153. The terracotta figurine, C. M. 464.
- 159. Hand-made jug with slightly pinched lip (oenochoe) : coarse fabric : cf. specimen from Laksha tu Riu, 4, in Ashmolean Museum, Oxford. H. 0.26.
- 164. Same fabric as Ag. Sozomenos 103-104, but wider : neck inclined backwards. H. 0.107.
- 165. Same fabric and shape as C. M. 225 : strongly marked double handle-ridge. H. 0.122. ['Tamassos und Idalion,' Formentafel 165.]
- 166. Similar, rougher fabric : no handle-ridge. H. 0.135. [FT. 171.]
- 167. Similar fabric : oval body *pointed below* : handle-ridge like 165. H. 0.168. [FT. 165.]

Tomb VII. (remainder in Berlin Museum), the following Nos. :—

- 212. Fragment of large flat bowl with vertical string-hole on rim [F-T. 15].
- 216. White ware, painted. Form like C. M. 203 ff. (Class D. d. above) : two suspension holes in rim (cf. FT. 36) : rich geometrical ornament.

**Kurion**, 1895; **Salamis**, 1896. v. below, p. 180-4.

# THE GRAECO-PHOENICIAN AGE.

## DESCRIPTIVE CATALOGUE OF POTTERY.

The principal fabrics are as follows:—

### I. Unpainted.

1. **Domestic Ware.** A large number of the common vessels are simply made of more or less unrefined clay of a white, yellowish, or brownish colour; without slip or expressly smoothed surface: e. g. the majority of the wine amphorae, from the sixth century onwards, the common oenochoae and pitchers, and the shallow bowls, saucers, plates, and lamps, which are found almost everywhere.

N. B.—Early types elegant: especially oenochoae from Nikolides and types from Kurion (1895, Brit. Mus.).

2. **Black Slip Ware** (Reeded Cypriote Bucchero). The clay is often light coloured, but is wholly covered by a black slip, which is usually lustreless, and inclined to wear off. This ware is found, as above mentioned (p. 37), in the latest Bronze Age tombs, and is characteristic of the Transition; but disappears in the first period of the purely Graeco-Phoenician Age. Its usual forms are the oenochoe and the krater; both have a high foot, and many are reeded or fluted outside: a few are plain. The intention of the reeding, and of the black slip, is probably to imitate a metallic prototype (C. M. oenochoae, 1033–1037; kraters, 1101–2–4–5–6).

3. **Black Ware.** The clay is black throughout, like that of the Italian Bucchero: the surface is lustrous and quite plain. This ware also disappears early and is comparatively rare (C. M. 1038).

4. **Red Ware.** The clay is either red or light coloured, and is entirely covered with a fine red slip, which in the earlier examples is smooth and apparently hand-polished (cf. a fragment (Amathus, 286) and two spp. in British Museum and spp. (Tamassos) in Berlin Museum), but in the later is coarser and dull. This ware also is early and rare; it seems to represent a survival of the wheel-made red wares of the Bronze Age (Ag. Sozomenos 106), and is itself superseded by the painted red ware (II. 3). (C. M. 1039.)

### II. Painted.

1. **White Ware.** This is by far the commonest fabric, and differs from I. 1 only in the fact that it has painted ornament. The clay is white or cream-coloured, soft, absorbent, and usually quite lustreless: but all qualities of slip are found—(a) coarse, dull, and almost absent; (β) finer, but powdery and quite dull; (γ) fine and hard enough to be slightly lustrous. The ornament is executed (α) in lustreless black paint, made of the native umber of Cyprus, which very seldom burns to red. (β) A lustreless and often powdery purple-red is used to fill spaces or bands which are usually outlined with black; sometimes the red, or a dull variety of it, is used alone. This red resembles very closely, in composi-

tion and use, that which is used in the geometrical and early orientalizing styles of Boeotia ; and more remotely the purple-red of Chalcidian, Corinthian, and early Attic pottery. In the 'polychrome ware' two reds can be distinguished, one more violet than the other. (γ) Details are occasionally added, later, in lustreless white ; especially dots along the bands of black. This mode of ornament is more appropriate to II. 2. (δ) Bright orange is occasionally used with or instead of the red ; and forms the link between this class and the polychrome vases described below (C. M. 1127, 1172, 1178).

2. **Coloured Slip Wares.** The clay is like that of the white ware, but is often coarse and discoloured. The slip varies in colour from (α) dark red—which imitates the succeeding class, and may be either dull on large coarse vessels, or somewhat lustrous on smaller and choicer specimens—to (β) black, which inherits from the earlier black slip ware (I. 2). The ornament of (α) is executed in black and white paint (hereinafter 'rbw.' C. M. 1187, &c.) ; of (β) in white mainly, but with a dull brown paint added, which is often lighter than the ground. Some of these vases seem to have suffered from careless firing. The latest specimens show Hellenic influence (C. M. 1173 ff.).

3. **Red Ware.** The clay and slip are identical with that of the unpainted red ware (I. 4) : the ornament is executed in black. (α) On a large and early (VIII-VI cent.) class of miniature vessels the paint is peculiarly lustreless in comparison with the fine lustrous slip, and the ornaments are very simple: concentric circles, swastikas, and rarely lozenges or triangles (C. M. 997 ff.). The oenochoae have 'vertical and horizontal' circles. The characteristic forms of this class are occasionally repeated in black ware, with white paint (C. M. 1074, 1255, *Brit. C* 140-2). (β) On the large vessels throughout, and on the sixth-fifth century successors of (α), the surface is nearly dull, the slip tends to flake off, and the ornament to follow the normal types of the white ware. The latest specimens show Hellenic influence (C. M. 1083).

4. **Hellenizing Wares.** All the native fabrics Hellenize more or less in the fourth century, in form and in ornament : but the following are never found without Hellenic ornamentation, or before the fourth century.

A. The clay is reddish brown ; the slip black, with lustre sometimes metallic : the ornament is in lustreless dark brown or black, and in white. (C. M. 1079.)

B. The clay is reddish ; the slip yellowish brown, with strong lustre : the ornament in (α) lustreless black ; (β) reddish brown (which may be sometimes due to overfiring of α ; (γ) polychrome (vide below) (C. M. 920, 920a, 1080-1 ; cf. KBH. clxxviii. 3).

C. The clay is cream-coloured (=white ware) ; the slip coarse and quite white ; the ornament (olive wreaths, &c.) is carelessly executed in thin brown paint (C.M. 1082).

D. Polychrome. The clay is reddish or white ware : the slip is a lustreless white fragile limewash, like that of the Attic white lekythi. On this, outlined in dull black, are friezes of purely Hellenic ornament (palmette, lotos, olive-wreath, wave, scroll, meander, and lattice work) : executed in purple-red, vermillion, yellow, green, and blue.

These vases are chiefly found at Marion (Poli), Kurion (Episkopi), and Amathus : they are almost all tall pitchers, with bulls' heads, or women carrying oenochoae, as spouts ; and they range from the fourth century

(the type itself is of the sixth century) until the Roman Age (p. 26) (C. M. 1221 ff.).

N.B.—*Orange* is occasionally found on white ware (*Amathus*) ; and bright *blue* on bulls'-head pitchers of red ware (*Poli*) ; both of sixth century. Cf. *Brit. C* 289.

**5. Hellenic Wares.** It is not certain that any Hellenic fabrics were imitated in Cyprus (but cf. C. M. 953 a, 1083-4) ; at least not until the Ptolemaic Age, when there is a native fabric of common black-glazed kanthari, lamps, &c., and a fabric (cf. C. M. 2068) with leaves, &c., in black glaze on white ground. But Dipylon, Rhodian, Proto-Corinthian, and in great numbers Attic black- and red-figured vases were imported. Among the later black-figured are some which follow the shape of a Cypriote oenochoe, and the lustrous surface of Cypriote red ware ; and it is probable that these were manufactured expressly for Cyprus (C. M. 1603 ; cf. KBH. frontispiece, 8 a : *Brit. Mus. (Amathus)* 94/11/1/161 and 476).

In the Ptolemaic and the Roman Age, all these native fabrics disappear, except the domestic ware (I. 1) and some of the Hellenizing and Hellenic wares (II. 4, 5). The red ware in particular was superseded by the imported Samian and pseudo-Samian ware ; and all other fine pottery, at least for burial purposes, by blown glass (2551 ff., imitated in clay, 2150 ff.).

The type collection catalogued below (901-1499) is arranged according to the forms of the vessels, an analysis of which is adjoined. Each form is subdivided according to its schemes of ornament, and as much regard as possible is paid to chronological sequence. This is the section of the whole Museum which one would most gladly see remodelled : but the variety of characters to be considered and balanced against one another is so great that no one system can be consistently adopted. The potters at all events were guiltless of any desire to classify their wares.

The Graeco-Phoenician 'Formentafel' in 'Tamassos und Idalion' follows substantially the same arrangement, except that the deeper bowls and plates (A) are more closely associated with the wider forms of two-handled vases (D, E).

## SERIES OF FORMS OF GRAECO-PHOENICIAN POTTERY.

### A. Open Bowls, Plates, &c.

- 901. a. Shallow two-handled plates, ornamented outside within the base-ring.
- 904. b. Deeper two-handled bowls. 920—*a*. Late Hellenized examples.
- 921. c. Shallow bowls with broad horizontal rim.
- 928. d. Miscellaneous bowls.
- 942. e. Transitional forms between bowl and kylix.
- 951. f. Cypriote kylikes, with flat bottom and vertical sides.
- 953. g. Kylikes, early, under Mykenaean influence.
- 957. h. Bowl covers.
- 963. i. Cup-and-saucer vessels.
- 965. k. Tripods.

### B. Lentoid Flasks and Pilgrim-Bottles, passing into barrel-shaped Jugs, 968-81 : 1093-98.

### C. Bottles and Jugs with narrow necks.

#### A. The rim is entire and smooth.

- 982. a. One-handled jugs, with narrow neck and broad flat rim.
- b. One-handled jugs, with 'handle-ridge.' (*α*) Rim flat : white ware. (*β*) Funnel-shaped rim : red ware. (*γ*) Varieties.

1088. *c.* Spherical, with short neck.  
 1014. *d.* One-handled jugs, with *fleur-de-lys* ornament.  
 1021. *e.* Unpainted 'bottle-jugs.'  
 1026. *f.* Tetinae with spout. (*a*) handle at one side. (*b*) handle across mouth. Cf. 1092.

*B. The rim is pinched into a spout. 'Oenochoae.'*

1033. *a.* 'Bucchero' types: reeded: with black slip.  
 1058. *b.* 'Bucchero' types: black or red clay.  
 1040. *c.* Late Mykenaean types.  
 1043. *d.* 'Cypriote oenochoe' types. (*a*) White ware, 1043. (*b*) Red ware, 1070. (*c*) Hellenized examples, 1080.  
 1086. *e.* Wider neck: swollen body: characteristic bird-pattern.

**D. Two-handled Vases. Handles set vertically. Kraters.**

*A. Extending from the shoulder to the neck below the rim.*

1101. *a.* Bucchero and black slip ware: reeded (I. 2).  
 1103. *b.* White ware painted (II. 1).

*B. Extending from the shoulder to the rim.*

1104. *c.* Black slip ware: reeded (I. 2).

N.B.—White ware (except those indicated) (II. 1).

1107. *d.* Mykenaean influence predominant: narrow stem and wide foot.  
 1110. *e.* Mykenaean influence evanescent: no foot.  
 1114. *f.* Rim very narrow: handles turned outwards in serpents' heads above.  
 1115. *g.* Very large body, short wide neck, with geometrical ornament.  
 1123. *h.* Miniature, concentric circles (red ware, I. 3).  
 1127. *i.* White ware with black, red, and yellow paint.

**E. Handles set horizontally. Amphorae.**

*A. Handles single.*

1128. *a.* Mykenaean influence predominant.  
 1134. *b.* Geometrical: Mykenaean influence evanescent.  
*c.* Geometrical developing into naturalistic style.  
   *a.* Spherical or oval body: tall neck.  
 1162.      *1.* Concentric circles.  
 1164.      *2.* Tree pattern.  
 1171.      *3.* Lattice pattern.  
 1181.      *b.* Spherical body: wide low neck.  
 1177.      *c.* Diminutive: handles project horizontally.

*B. Handles double: neck low or absent: an early type. Dipylon influence, 1182.*

*C. Vessels of horizontal handled types, but with handles vertical, 1187.*

**F. Hydriae. Handles both vertical and horizontal, 1133.**

**G. Fantastic Vases, 1195.**

**H. Vases with modelled spouts.**

- a.* Cow's head, 1201.      *b.* Woman and pitcher, 1251.

**I. Lamps, 1301.**

## SERIES OF PRINCIPAL TYPES OF GRAECO-PHOENICIAN POTTERY.

FROM THE END OF MYKENAEAN AGE TO THE PTOLEMAIC  
CONQUEST OF CYPRUS.

### A. OPEN BOWLS AND PLATES.

- a. Shallow two-handled Plates with ornament within the base-ring outside. Cf. Sandwith (*Archaeologia*, xlvi), Pl. xi. 3 (Brit. Mus.).  
(a) *White ware*. Cf. *Brit.* C 100, 102, 113-7; *Lou.* A 107-8, 110-12,  
<sup>154.</sup>  
901\*. Reeded outside: black slip outside: concentric bands of red and black within base-ring. D. 0.19. Cf. *Brit.* C 99 (from *Am.* 14).  
901 a. Not reeded: ornament of four latticed triangles, derived from Mykenaeian motive, forming ground of a white cross. D. 0.105.  
901 b\*. Black and red paint; across the bottom a chain of latticed lozenges between parallel lines: the flanking segments filled with latticed triangles and bands filled with zigzags. D. 0.105. *Amathus*.  
901 c. Decoration like 901 a. D. 0.26. Cf. *Ashm.* 521.  
902. Roughly scored outside in imitation of reeding: Maltese cross of black within fine bands. [718.] D. 0.21.  
902 a. Not reeded: Maltese cross like 902, but five lattice triangles round it. D. 0.255.  
(b) *Red ware*.  
903. Black paint. Maltese cross and lattice triangles within base-ring. [719.] D. 0.23.  
b. Deeper two-handled Plates and Bowls.  
(a) *White ware*.  
904. Broad red and narrow black bands. [706.] D. 0.195. Cf. *Brit.* C 104.  
905-905 a. Similar. D. 0.145-0.10. 905 a. *Amathus*, 279.  
906. Deeper: rudimentary projections instead of handles; one of them perforated. [774.] D. 0.125.  
907. Black paint only. [703.] D. 0.163.  
908. Black and red bands. D. 0.135. *A. P. di Cesnola*, 1878.  
909. The paint of the handles is continued down the bowl. [782.] D. 0.23.  
910\*. Funnel-shaped: very small base: 'wavy band' of black, a late Mykenaeian motive, among the ordinary red and black bands. Broken and riveted anciently: the rivet-holes remain: cf. 1137. D. 0.31.

- 910 a. Unpainted. Similarly broken and riveted.
- 911-912 a. Like 910, black paint only. [782.] D. 0.4. 912. [493.] D. 0.15. 912 a. Lattice triangles. D. 0.08.
- (β) *Red ware*. Cf. *Brit. C* 300-6.
914. Shallow form: black lines only. D. 0.185. *Amathus*, 251.
913. Deep form, small base like 910, distinct rim: black bands and groups of concentric circles. D. 0.13.
915. Black lines, with white spots. Cf. 925, 1135, 1166, &c. D. 0.17. *Amathus*, 238.
916. Cf. 913, lines only. D. 0.33. *Amathus*, 20.
917. Unusual size: double handles: black and white bands. D. 0.385. *Poli*, 106, II.
- 918\*. Vertical handles under rim: small base. [455.] D. 0.31.
- 919\*. No handles: deep base-ring: brownish clay: black and white bands: white wavy band. D. 0.315. *Poli*.
- N. B.—These large bowls almost disappear in fifth-fourth centuries.
- (γ) *Late Hellenized examples*. Cf. *Brit. C* 372.
920. Flat plate: horizontal rim: handles turned out at the ends: yellowish-brown polished slip; bands of rays and staff ornament in lustreless black paint. Local fabric. Cf. 1080-1085 and KBH. clxxviii. 3. D. 0.143. *Poli*.
- 920 a\*. Similar: more elaborate: rings in centre: then (outwards) staff ornament, rays, olive-wreath, and chequers. D. 0.43. *Poli*.
- N. B. The 'red-figured' technique of the olive-wreath proves the late date of this class.
- c. **Shallow Bowls with broad horizontal rim.**
- (a) *White ware*. Cf. *Lou. A* 144; *St. G.* 21562: *Ashm.* 425.
921. Black (brown) bands, and binding pattern on rim. D. 0.205. *Amathus*, 280.
- 922\*. Similar: rim more elaborate: in centre, white spots on black band. Cf. 915 and other specimens in same Tomb Group (p. 176). D. 0.178. *Amathus*, 280.
- (β) *Red ware*. Cf. *Brit. C* 381-2.
923. Similar: one handle below rim: black and white lines. D. 0.173. *Kuklia*, 12.
924. Rim slanting outwards: black and white lines. D. 0.192.
- 924 a. Miniature: black lines only. D. 0.076. *Amathus*, 251.
925. Like 924: white dots on black lines. D. 0.21. *Amathus*, 279.
926. Deep: similar rim. D. 0.175. *Amathus*, 9.
- 926 a. Cover from same tomb, probably belonging to 926. Cf. Covers 957-961.
- 926 b. Like 926; slenderer and higher: small vertical handles. [970.] D. 0.175.
927. Like 926; similar cover (927 a): white ware, black and red lines. [715.] D. 0.22. Cf. *Brit. C* 382.
- 927 a. Cover like 926 a.
- d. **Various Bowls: white ware, except those specified.**
928. Flat plate with rim: black and red lines. D. 0.26. *Tamassos*.
- 928 a. Similar: coarse clay, unpainted. *Poli*; C. E. F. F. 26.
929. Plain, with very small foot: coarse clay: very common everywhere in sixth-fourth century tombs. D. 0.122. Cf. *Lou. A* 223.

930. Deep bowl with one small horizontal handle. *Red ware.* D. 0.13. *Amathus*, 20.
931. Hemispherical, without handle: small base-ring. *Black ware.* [497.] D. 0.095.
932. Similar. *Red ware.* [712.] D. 0.13. Cf. *Ashm.* 521.
933. Like 929. *Red ware.* [713.] D. 0.135.
934. Small base-ring: overfired: broad red rim. D. 0.112. *Kuklia*, 21.
935. Like 929. Miniature: broad red rim. D. 0.058.
936. Small deep bowl with slight lip: red and black lines. H. 0.06. *Amathus*, 221.
- 937\*. Deep bowl with incurved rim: careless gores of black paint from rim downwards. [706.] H. 0.05.
- 937 a. Similar: horizontal lines. H. 0.058.
- 937 b. Similar: plain. H. 0.055. Cf. *Lou.* A 217-8: *Ashm.* 423.
938. Like 936: two small handles. H. 0.06. Cf. *Brit. C* 383: *Amathus*, 251.
- 939\*. Globular, with base-ring and low cylindrical neck: two rudimentary perforated handles. *Red ware:* black and white lines and white zigzag on shoulder. H. 0.19. *Poli*, 35, III.
940. Small bowl with prominent foot. H. 0.04, D. 0.065.
- 940 a. Similar. D. 0.117.
941. Distinct rim: no handle. *Red ware:* black lines: rim white with black zigzag over it. H. 0.08, D. 0.146. *Kuklia*, 12.
- e. Series of Intermediates, between Bowl and Kylix: *White ware.*
942. Bowl with foot and two horizontal pointed handles. D. 0.131. *Kuklia*, E. 14.
943. Hemispherical cup: one vertical handle: black bands. D. 0.125. *Kuklia*, 12.
944. Hemispherical cup: one vertical handle. D. 0.13. *Poli*, 256, II.
- 944 a. Hemispherical cup: one vertical handle; double black line obliquely upwards from below the handle. D. 0.125. *Poli*, 155, II.
- 945-946. Nearly upright sides: two vertical handles. D. 0.10-0.11.
947. Similar bowl set on a low foot. D. 0.115, H. 0.073. Cf. *Ashm.* V. 45=433.
- 947 a. Similar: chequer of latticed lozenges. [152.] *A. P. di Cesnola.* Ormidhia? [O-R.]
948. Deeper bowl: painted panel. D. 0.147, H. 0.102. Cf. *Lou.* A 157.
949. Similar. D. 0.205, H. 0.135.
950. Foot higher: swastika and  $\frac{1}{4}$  in panel. D. 0.165, H. 0.104.
- 950 a. Foot higher: red clay, black paint: elaborate geometrical panels. *Tamassos*, ii.
- 950 b. Bowl somewhat convex: groups of black zigzags and red vertical bands: interior painted red, a black eight-pointed star in the centre. D. 0.122, H. 0.09. *Tamassos*, ii. 41.
- f. Fully-formed Cypriote Kylix, with flat bottom and vertical sides. Cf. *Brit. C* 164-6: *Lou.* A 101-3.
951. Broad red rim: black geometrical panel. H. 0.12.
952. Similar: smaller: swastika in panels.
- 952 a\*. Similar: elaborate ornament of swastikas, Maltese crosses, &c. H. 0.085. Cf. *Ashm.* 434: KBH. clxxiii. 19 e. *Tamassos*, ii. 31.
953. Similar: bottom convex. H. 0.095. Cf. *Ashm.* V. 47=435.
- 953 a\*. Approaching Greek type of kylix, and perhaps influenced by it: expanding rim distinct from body: ornament of concentric circles and semicircles. H. 0.85. *Amathus*, 19.

g. Early Kylikes under Mykenaean influence: *White ware.*

953 b. Conical bowl and short stem: two vertical handles at rim: black bands, and double wavy line close to rim. H. 0.175. [782.] Cf. *Lou.* A 99: *Ashm.* V. 43 = 431.

954\*. Small deep bowl slightly contracted below rim: two horizontally set handles rising level with the rim: tall foot with swelling halfway up: three black wavy lines round the bowl. H. 0.105. *Kuklia*, 12.

955. Bowl with two small horizontal handles set very low down: red and black outside: red inside, except centre. H. 0.043. *Amathus*, 251.

956. Pot with straight sides sloping inwards: flat rim: two small string-holes halfway down the side: *reddish ware*, *peculiar glossy red slip*. H. 0.065.

## h. Bowl Covers (like 927 a).

957\*. Thin red lines on black bands. D. 0.16. *Amathus*, 251.

958. Broad red bands edged with black. D. 0.16. *Amathus*, 238.

959. Black and red bands. D. 0.165. Cf. *Ashm.* 527. *Amathus*, 260.

960. *Red ware*: black bands. D. 0.19. *Amathus*, 238.

961. *White ware*: black bands. D. 0.185. *Amathus*, 238.

962\*. Deep dish-cover with handle at top: unpainted. D. 0.135, H. 0.10. *Amathus*, 251. Cf. a pair from Larnaka (C.E.F. 1894, 56) *Ashm.* 429 a, b.

## i. Cup-and-saucer Vessels: probably Torch-holders.

963\*. Funnel-shaped vessel with saucer made in one piece: same clay as 962, and probably from the same suite: unpainted. D. 0.15. *Poli*, C.E.F. 25.

964. Like 963. [844.] D. 0.15.

Cf. a pair of similar vessels in the tomb above mentioned (on 962); of local clay, with red band on rims; *Ashm.* 436-7, cf. J.H.S. xvii. fig. 12; cf. sp. of Dipylon style (Athens) *Brit. Mus.*; sp. from Tell-el-Hesy (with slight *spout* on rim of saucer), published by Bliss, *A Mound of Many Cities* (Palestine Expl. Fund, 1894), p. 87, fig. 174: found with saucer-lamps, and attributed to temp. eighteenth dynasty. Also from Moeringen (Æ). 

## k. Tripods.

965\*-966. Clumsy miniature: rough black geometrical ornament: found in an early Graeco-Phoenician tomb with fibulae and agalmatolite beads. [O-R.] H. 0.07-0.095.

Cf. the fine example KBH. clvi. 4.

967\*. Flat bowl with two small handles: found with tripod, 965: similar ornament, with lattice triangles. D. 0.11. Cf. *Ashm.* 426: *Tamassos* (Cambridge, Fitzw. Mus.); *Kurion*, 1895 (Brit. Mus. 96/2/1. 89-90).

N.B.—965-967 are obviously clay miniatures of bronze prototypes.

## B. LENTOID FLASKS, PASSING INTO BARREL-SHAPED JUGS.

968\*-970. Flat discoidal flasks: short neck with two handles on the shoulder. 969. [495.] H. 0.21. *Kurion*, 1883. 970. [750.] H. 0.10. Same clay and technique.

971. More convex, with longer neck. [760.] H. 0.23. *Kurion*, 1883.

972-973\*. Longer neck: each side of body ornamented with red and black concentric circles: white ware. H. 0.125-0.115. *Kuklia*, 12. Cf. 1095-1096, p. 67, and sub-Myk. sp. (*Kuklia*) Cambr.; cf. *Lou.* A 133; *Ashm.* 445.

974. Nearly spherical: red and black circles. [758.] H. 0.14. Cf. *Lou.*  
A 133: *Ashm.* 444.
- 975-976. Only one handle: star of lines in centre of circles. H. 0.105-  
0.155. *Kuklia*, 12. Cf. *Lou.* A 130; *Brit.* C 122.
977. Spherical: neck expanded above handle: concentric circles on  
back, front, each side, and bottom: nipple in centre of each side-  
group of circles. [496.] H. 0.12. Cf. *Brit.* C 185-7; *Lou.* A 138  
(flat base); *Ashm.* 446.
- 978\*. Similar: spiral line within broad margin instead of concentric  
circles. [496.] H. 0.145.
979. Elongated laterally: larger: Maltese cross over nipples: chain of lattice  
lozenges in front of neck. H. 0.25. Cf. *Ashm.* 442. *Amathus*, 148.
- 980\*. Barrel-shaped body, with prominent side-nipples: funnel-shaped  
neck: one handle: red ware: black concentric circles, &c. H. 0.09.  
*Amathus*, 207.
981. Similar: red ware. H. 0.12. Cf. *Brit.* C 312: *Lou.* A 169: *Ashm.*  
531-2. *Poli*, C. E. F. 18.
1093. Similar: white ware: black concentric circles: neck red. H. 0.185.  
*Tamassos*, II. 29. Cf. Sandwith, I. c., x. 5. Cf. Cambr. Fitzw. Mus.  
No. 12, found with a Myk. bowl at Syra: *Brit.* C 189: *Lou.* A 121-2,  
151: *Ashm.* 443-4.
1094. Similar: white ware. H. 0.07. *Poli*, 155, II. Cf. *Brit.* C 188-90.
1095. Flattened like 972-973: paint like 1093-1094. H. 0.105.  
*Tamassos*, II. 29.
1096. Flattened: no nipples. H. 0.14. *Amathus*, 187.
- 1097\*. Flattened body: circle-ornament round short axis as above, but  
neck inserted in middle of one side: the other side (now bottom)  
ornamented with Maltese cross: no handle. H. 0.075.
1098. Same type, with one handle: lattice triangles round neck:  
Maltese cross on bottom. H. 0.08. Cf. *Kurion*, 1895 (Brit. Mus.  
96/2/I. 88.): *Ashm.* 447.

### C. BOTTLES AND JUGS WITH NARROW NECKS.

#### A. The lip is entire and smooth.

- a. One-handled Jugs, with narrow neck and broad flat rim.
982. Globular body and long neck: coarse fabric and light red clay.  
H. 0.17. Cf. *Brit.* C 92 (red slip): *Ashm.* 457-9. *Amathus*, 4.
983. Pear-shaped body: similar fabric. H. 0.15. Cf. *Lou.* A 232. *Kuklia*, 20.
- 984\*. Body tapering upwards; white ware: red rim; many thin black  
bands. H. 0.09. *Amathus*, 251.
985. Miniature; coarse black clay. H. 0.07. *Amathus*, 251.
986. Like 984; coarse reddish ware. H. 0.10. Cf. *Lou.* A 233. *Idalion*, 54.
- b. Spherical Jugs, similar, with projecting ridge round the  
neck at insertion of handle = 'Handle-ridge Jugs.'
- (a) White ware: rim flat. Cf. *Ashm.* 448-463.
987. Concentric circles in black: red rim. [728.] H. 0.09. Cf. *Lou.* A 139.
988. Concentric circles in black and bands below. [491.] H. 0.085. *Lou.*  
A 140.
- 989\*. Vertical and horizontal circles: black triangles on rim. H. 0.085.  
*Tamassos*, II. 36. For the lip ornament cf. sp. (*Tamassos*) in Cambr.  
Fitzw. Mus. Cf. *S. G.* 13962.
990. Concentric tangent-circles on shoulder; same rim ornament. Cf.  
KBH. ccxvi. 8. H. 0.115. *Tamassos*, II. 18.

991. Vertical and horizontal circles in red: red rim: black only on neck and handle. H. 0.112. *Amathus*, 278.
992. Concentric circles in black; red rim. H. 0.115. *Kuklia*, 21.
993. Similar: fewer circles. N. B. 991-993. Very fine clay, reddish through over-firing. Cf. (*Amathus*) *Brit. C* 192-6; *Ashm.* 448-9.
- 994\*. Elaborate lotos flower on shoulder: black outlines filled with red: red rim. H. 0.10. *Tamassos*, II. 41.
995. Black and red bands: rim ornament like 990. Transition to 1004 ff. H. 0.11.
996. Vertical circles: red outlined with black, cf. 959: and small red concentric circles. H. 0.125. Cf. Sandwith, l.c., xii. 4.  
(β) *Red ware with dull black paint: typical funnel-shaped rim.* Cf. *Brit. C* 310 ff.: *Ashm.* 533-42.
- 997-999. Lines and concentric circles. H. 0.08-0.09. Cf. *Lou. A* 174-5.
1000. Lines and concentric circles. H. 0.11. *Kuklia*, 17.
1001. Plain shoulder. H. 0.09. Cf. *St. G.* 18027.
- 1002\*. Swastikas on shoulder. H. 0.12. Cf. *St. G.* 19961: *Brit. C* 319: *Ashm.* 537.
1003. Vertical circles, front and sides: and broad horizontal band on shoulder, crossed by white vertical circles. H. 0.12. *Poli*, 45, II. N. B.—Marks beginning of red style with white details (II. 2a, p. 60).  
(γ) *Varieties: mostly white ware.*
1004. Horizontal bands, black and red: radial lines of dashes on shoulder. H. 0.11. Cf. *Lou. A* 141, 161 (red ware): *St. G.* 18026: *Amathus*, 1.
- 1005\*. No lip; strong handle-ridge; neck and body well distinguished: concentric circles. H. 0.95. *Tamassos*, II. 40.
- 1006\*. Depressed body: concentric circles: lip ornament like 990. H. 0.075. Cf. *Brit. C* 182: *Tamassos*, II. 41.
1007. Depressed body: similar: *red ware*. H. 0.08. *Amathus*, 279.
1008. Flat bottom: dull black clay: cf. sp. *Fitzw. Mus.* (*Tamassos*). H. 0.09. *Poli*, 18, II.
- 1009-1011. Pear-shaped, cf. 986: two handles: concentric circles: *red ware*. H. 0.095-0.12-0.13. Cf. *Ashm.* 433-4.
1012. Egg-shaped: rim slight, handle ridge abortive: transition to later forms 1088-1091. H. 0.13. *Amathus*, 279.
1013. Pear-shaped: very late form: horizontal bands of brown paint. H. 0.455.  
c. Spherical body; short cylindrical neck with hardly any rim: handle ridge high on neck: reddish clay with thin reddish slip. Cf. *Ashm.* 457-60.
1088. Vertical circles in black. H. 0.242.
1089. Horizontal bands. H. 0.09. *Amathus*, 251.
1090. Bands on neck only. H. 0.157. *Tamassos*, II. 34. Cf. T-G. *Larnaka*, 1894, 31-7.
- 1091\*. Broad rim like 983: fine white slip like 922; zigzag line down handle; brown binding pattern on rim: otherwise plain. H. 0.14. *Amathus*, 166.
- d. Globular body: short neck with thick flat rim and one handle rising above it: two horizontal bands round greatest girth, and an ornament like a *fleur-de-lys* on the shoulder in front. Cf. ornament 1048-1053. *Brit. C* 224-5. Fifth-fourth century: very common at Amathus: dated by Tomb Group, *Amathus*, 214, p. 176.

- 1014\*. Ornament upwards, three-leaved. H. 0.19. Cf. *Ashm.* 464. *Amathus* 98.
1015. Ornament absent. H. 0.185. *Amathus*, 98.
1016. Ornament downwards, five-leaved: black slip, white paint. H. 0.173.
1017. Smaller variety; handle does not rise above rim: white ware, over-fired: black bands and concentric circles. H. 0.07. *Amathus*, 20.
- 1017 a. Smaller variety; black clay. H. 0.084.
1018. Smaller variety; brown clay, over-fired: smaller lip. H. 0.075.
- 1018 a. Smaller variety; black clay. [358.] H. 0.055.
1019. Depressed like 1006; reddish ware. H. 0.08. *Poli*, 124, II.
1020. Depressed: black slip. H. 0.85. *Poli*, 14, III.
- e. Wide neck and tall narrow body: unpainted. Fifth-third centuries. 'Bottle-Jugs' (Munro, J. H. S. xii. 34, cf. *Jahrb.* ii. 88).
1021. Related in form to 1020: white ware, over-fired. H. 0.075. *Poli*, 94. I.
1022. Neck slightly contracted; no handle; fourth-third century local form. H. 0.08. Cf. *Lou.* A 229-30: *Larnaka*, 1894, 54.
1023. Swollen body: long handle: reddish ware; fourth-third century. H. 0.095. *Idalion*, 78.
- 1023 a. Less swollen. H. 0.125. Fourth century. Cf. *Lou.* A 228. *Poli*, 85, II.
1024. Pointed below. H. 0.12. Fourth century: found with Attic vases and Cypriote inscription. *Poli*, 30, III. Cf. *Ashm.* 468-9.
1025. Imitation of native type in Hellenic black-glazed ware. H. 0.10. *Poli*, 168, II. Cf. sp. from *Poli*, CEF. 53 (J. H. S. xii. 314).
- f. Jugs with tubular spout. White ware.
- (a) Handle at one side, from rim to shoulder. Cf. *Brit.* C 179-181, 199.
1026. Shape like 1022: long pendant three-leaved ornaments, carelessly in black and red.
- 1026 a. Similar: coarse clay. [827.] H. 0.115.
- 1027\*. Shape like 1014, but no rim: spout red: on each side a black eye and a red star. H. 0.14. *Amathus*. Cf. spp. in Tomb Groups, *Am.* 80, 97, 118, 151 (p. 175 ff.); *Brit.* C 227-30: *Lou.* A 148-50; *Ashm.* 467.
- 1027 a. Eyes, and a lotos pattern like 1014. H. 0.128. *Amathus*, 186.
- 1027 b. Handle lower: concentric circles. Red ware. H. 0.115.
1028. Spout at one side: concentric circles: rays round neck. H. 0.18. Cf. *Lou.* A 126. *Idalion*, 5.
- 1028 a\*. Spout at one side: elaborate chequered triangles, swastikas, &c.: rings inside funnel-shaped mouth. H. 0.184. Cf. *Lou.* A 97: *Ashm.* 419. *Larnaka*, 53.
- 1028 b. The spout emerges close to the base, and projects downwards. *Kuklia*, 12. Cf. *Amathus*, T-G. 251.
1029. Jug of form like 1251 ff.: a broad trough-spout projects on the left side: the side of the vase is perforated like a strainer: coarse white clay: horizontal bands. H. 0.253. Cf. a fragmentary sp., *Amathus* 187 (*Brit. Mus.*, C 198), and a sub-Myk. sp. *Kurion* (1895, id.).
- (β) Handle across the mouth: imitating Mykenaeian type. Cf. *Brit.* C 106: *Lou.* A 125, 127: *Ashm.* 418.
- 1029\*. On foot; wavy lines on broadest part. H. 0.14. *Kuklia*, 12.
- 1029 a. More swollen, cf. 1032: black and red bands. H. 0.13.
1030. Spout nearly horizontal: expanded rim: black and red bands. H. 0.19.
1031. Spout nearly vertical: black and red rays, like 1028. H. 0.15. *Idalion*, 19.
1032. Shape like 1029, wider lip. Cf. *Ashm.* 530 (red ware). *Amathus*, 279.

B. The lip is pinched into a spout: Oenochoae.

a. Coarse Buccero ware (I. 2): small high foot: body fluted or reeded. Only in earliest Graeco-Phoenician tombs. (Ninth-seventh century.)

(a) *Hand-made. Transition period from Bronze to Iron Age.* Cf. Krater, C. M. 1101-2: *Brit. C* 85.

1033. No lip: wide gores. H. 0.105. KBH. clxxii. 17 g. *Katydata-Linu*, 1883. Cf. sp. from *Kurion*, *Brit. Mus.* 1895.

(β) *Wheel-made: lip and fluting hand-made.* Cf. Sandwith, I. c. xii. 3 (*Brit. Mus.*), KBH. clxxiii. 19 b: *Brit. C* 87-9: *Ashm.* 401.

1034\*. Irregular fluting. H. 0.13. *Katydata-Linu*, 1883.

1035. Narrower and taller. H. 0.175. *Kurion*, 1884.

1036. Larger and better made. H. 0.17. *Kurion*, 1884.

1037. Larger and better made. H. 0.17. *Amathus*, 4.

b. Small globular body and tall neck: plain polished wares.

1038. Miniature: black clay. H. 0.10. *Amathus*, 232. Cf. *Liverpool*, 9/3/97/33.

1039\*. Very long neck: red clay. H. 0.24. *Amathus*, 4.

N. B.—A similar neck from *Amathus*, 286, and two whole vases (C 90, 91, cf. 92) are in the British Museum.

c. Cypriote imitations of late Mykenaean oenochoae.

1040. Wavy lines on neck: rays on shoulder. Cf. 1102. H. 0.186. *Kuklia*, 12. Cf. *Ashm.* 471.

1041. Band of hatched triangles on neck: latticed triangles on shoulder: down the handle a straight roll of clay with black spots. H. 0.195. *Kuklia*, 12.

1042\*. Wavy lines on neck: triangle ornament like 1041: similar appendage to handle, but serpentine. H. 0.205. Cf. *Brit. C* 112: *Lou. D* 58. *Kuklia*, 12.

d. Cypriote oenochoae: body nearly spherical: neck at first short and broad; becoming narrower, longer, and tapering in the later examples. Cf. *Brit. C* 200 ff: *Ashm.* 473 ff.

(a) *White ware.*

1043. Groups of horizontal lines, derived from characteristic Mykenaean bands. [478.] H. 0.29.

1044-1045. Broader lip, plain. [1045=2739.] H. 0.25.

1046. Narrow neck: horizontal bands and three-leaved downward ornament. H. 0.152. *Amathus*, 285.

1047. Pear-shaped body, funnel-shaped neck. H. 0.115. Late fourth-third century.

1048. Three-leaved ornaments from the neck downwards.

1049. Concentric circles. H. 0.155. Cf. *Ashm.* 477-9.

1050-1051. Short cylindrical neck. H. 0.255-0.15.

1052. Longer neck: two sets of vertical circles, with tree-ornament in front. H. 0.175.

1053. Longer neck: three-leaved downward ornament alternating with concentric circles. Cf. 1026, 1048. *Brit. C* 213. H. 0.25.

1054. Longer neck: horizontal lines: wavy line on neck. H. 0.255.

1055. Longer neck: red and black bands: concentric circles on shoulder. H. 0.26.

1056. Longer neck: groups of dots and crosses on shoulder. H. 0.26.

1057. Like 1050: broad vertical circles: line of concentric circles in front. H. 0.21. Cf. *Ashm.* 489 (also *Amathus*). *Amathus*, 165.
- 1057 a. Like 1050: vertical circles; no ornament in front. H. 0.18. *Amathus*, 93. Cf. *Ashm.* 490 (also *Amathus*).
1058. Like 1050: very fine spiral line in place of circles. Cf. *Ashm.* 491 (*Amathus*).
- 1059–1060. Vertical and horizontal circles: concentric circles in intervals: a tree-ornament superimposed on concentric circles in front. H. 0.19.
- 1059 a. Vertical and horizontal circles: in front a flower between two arrows (buds): bands red and black. H. 0.175. Cf. *Brit.* C 210: *Ashm.* 487. *Amathus*.
- 1059 b. Vertical and horizontal circles: red and black twigs in front. H. 0.215. *Amathus*, 28.
- 1059 c. Vertical and horizontal circles: pendant three-leaved ornament in front: eyes on lip. H. 0.10.
- 1060 a. Vertical and horizontal circles: neck-band black with white dots: very large. H. 0.364.
- 1060 b. Vertical and horizontal circles: smooth surface: over-fired. H. 0.141.
1061. Long neck: wavy lines and horizontal bands, black and red. H. 0.24.
1062. Elongated body: horizontal bands; concentric circles on shoulder. H. 0.24. Cf. *Lou.* A 124. Shape, cf. *Ashm.* 476. *Amathus*, 106.
1063. Egg-shaped: wide neck with wavy lines. H. 0.193.
1064. Egg-shaped: on small foot: red and black bands. H. 0.207.
1065. Egg-shaped: no foot: red and black bands. H. 0.11.
- 1065 a. Egg-shaped. H. 0.118. *Amathus*, 238.
1066. Egg-shaped. H. 0.162.
1067. Plain coarse specimen. H. 0.086. *Idalion*, 43.
1068. Plain jug with very slight lip; horizontal ribbing impressed while still on the wheel. [800.] H. 0.173. Common in fourth-century tombs at *Amathus*. Cf. *Brit.* C 226 (*Amathus*).
1069. Plain coarse jug: horizontal lines. H. 0.105. *Amathus*, 207.  
(β) Red ware (II. 3) and dark slip ware (II. 2). Cf. Sandwith, l.c., xi. 2.
1070. Oval, narrowing upwards: horizontal bands: concentric circles. [695.] H. 0.335. Cf. *Lou.* A 170: *Ashm.* 555. *Kurion*, 1883.
1071. Tall and narrow: lip like 1049. H. 0.153. *Tamassos*, II. 32.
1072. Tall: concentric circles. H. 0.10. *Poli*, C.E.F.
1073. Conical, with globular expansion below base of handle. H. 0.143. Cf. *Brit.* C 320. *Amathus*, 278.
1074. Like 1072: glossy black clay: red ware technique. H. 0.072.  
Cf. sp. in Cambr., Fitzw. Mus. *Amathus*, 25.
1075. Like 1043. H. 0.175.
1076. Like 1046. H. 0.237.
1077. Long taper neck: distinct base: horizontal bands: curved line like a whiplash from each side of base of handle. H. 0.232. Cf. *Brit.* C 352.
1078. Like 1051, but with high base: vertical circles in black and white. H. 0.20. Cf. *Brit.* C 351: *Ashm.* 557.  
(γ) Late forms showing Hellenic influence: all from *Poli*.
1. Dark red slip: ornament in white. =II. 4. A (p. 60).
1079. Tall graceful form on high foot: wavy lines on neck: vertical and horizontal circles: two rosettes in front. H. 0.213. Cf. *Ashm.* 558.

2. *Yellow ware with glossy surface: brown paint. Shape like 1078.*  
=II. 4. B. Cf. *Ashm.* 559.
- 1080\*. Vertical and horizontal circles: lotos ornament in front: cf. 1603.  
H. o.15. *Poli*, 146, II.
1081. Vertical circles with rays between: in front a lotos rising from a horizontal meander: on neck, rays and staff-ornament. H. o.192.  
Cf. *Lou.* A 164-5. *Poli*, 146, II.
3. *Coarse white ware: egg-shaped body and slender neck.* =II. 4. C.  
P. 60.
1082. Alternate bands of black and red: olive-wreath on shoulder.  
H. o.155.
4. *Fine reddish imitation of Attic ware: trefoil-shaped lip and high handle.* II. 5 (p. 61).
1083. Reeding imitated in inferior brown-black glaze. H. o.117.
1084. Smeared with inferior black glaze. H. o.127. *Poli*, C. E. F. 8.
5. *Imported Attic ware: red clay and black glaze.* II. 5 (p. 61).
1085. Oenochoe: miniature with rough staff-ornament on shoulder.  
H. o.064. *Poli*, C. E. F. 2.
1083. [q. v.] Oenochoe, like 1080: Cyprote shape but Attic black-figured make, specially for export to Cyprus. *Poli*, 239, II. Cf. black-figured Lekythos with oenochoe-lip, *Amathus*, 129. [Brit. Mus. 94/11/1/476.]
- e. 'Bird-jug' oenochoe: swollen body, wider lip, painted with eyes: fine cream-coloured clay, slightly glossy: characteristic geometrical ornament of birds and trees.
- N. B.—To this class belong the large and elaborately painted vases, KBH. xix. 1-4, cii. 6. clviii. 1 a; Sandwith (*Archaeologia*, xlvi), x. 7. *Brit.* C 126-132: *Lou.* A 114-5: *Ashm.* V. 29, 30.
- 1086\*. On each side a bird in dark brown paint: in front two trees  
H. o.12. Cf. *Ashm.* 500.
1087. Smaller: coarser clay: on sides three circles with central dot.  
H. o.07.
- [1088-1091, v. between 1013-1014. 1092, between 1028-1029.  
1093-1098, between 981-982.]

#### D. TWO-HANDED VASES, KRATERS, AND AMPHORAE, WITH HANDLES SET VERTICALLY FROM THE SHOULDER TO THE NECK.

- A. Extending from the shoulder to the neck below the rim.
- a. *Black slip ware, reeded.* (I. 2.) Cf. *Oenochoae* 1033-1035.
- 1101\*. (1101.) Foot heavy: obliquely and carelessly fluted: knobs on handles: black clay ('Cyprote Bucchero'). H. o.34. *Poli*, 18. II.
1102. (1036.) Foot slender: no knobs on handles. H. o.162. *Katydonda-Linu*, 1883. Cf. *Ashm.* 402 (*Amathus*).
- b. *White ware: with black paint: not reeded.* (II. 1.)
1103. (1102.) Foot slender: two knobs on handles: wavy lines, and rays like 1040. Mykenaean influence. H. o.36.

<sup>1</sup> It was found desirable, for greater clearness, to revise part of this section of the catalogue after the labels were put upon the vases. The numbers in thin type (bracketed) are those on the labels: those in thick type should be substituted.

B. Extending from the shoulder to the rim, and distinctly angular. Kraters.

c. With reeding (I. 2). (a) *Black slip*<sup>1</sup>.

1104. (1037.) Entirely black: rough work. H. 0.155. *Amathus*, 4.

1105. (1119.) Entirely black: no reeding. *Amathus*, 4.

1106\*. Body only black: neck with geometrical ornament in black on ground of white ware. Cf. the reeded and painted plates, 901-902. H. 0.272. *Kurion*, 1883.

(b) *White ware: black paint: red also on 1113.*

d. Narrow stem and distinct foot. Mykenaean influence.

1107. (1167-15.) Broad and fine bands: wavy line on neck. H. 0.194. *Kurion*, 1884.

1108\*. (1110.) Body wide and depressed: chequered triangles, swastikas, &c. [484.] H. 0.248. Cf. *Brit. C* 167. *Kurion*.

1109. (1167 a.) Body and foot slender: unpainted. H. 0.11.

e. No foot: Mykenaean influence evanescent.

1110. (1166-22.) Ornament of lines on shoulder ||||| : cf. 1158. H. 0.152.

1111. (1162.) Horizontal bands and wavy lines. H. 0.11. *Tamassos*, II. 35.

1112. (1164-20.) Vertical stripes of paint from rim to base. H. 0.095. *Tamassos*, IV. 3.

1113. (1161-16.) *Red paint introduced*: concentric circles on shoulder and neck. H. 0.124. *Kuklia*, 12.

f. The rim is very narrow; the handles drawn in below it, and produced into serpents' heads.

1114\*. (1113.) Body pear-shaped: concentric circles. H. 0.235. *Kuklia*, 21. Cf. *Lou. A* 253 (fabric I. 2).

g. Very large body; short wide neck, with geometrical ornament. Cf. *Lou. A* 155 (fabric II. 2 a).

1115\*. (1107.) Neck slightly funnel-shaped, and handles curved: vertical groups of lattice bands: between them lattice lozenges, crosses, &c. H. 0.498.

1116\*. (1108.) Neck cylindrical: handles bent nearly at a right angle. Similar ornament: *red paint introduced*. H. 0.36.

1117. (1111.) Elaborate neck ornament: on shoulder lattice triangles, swastikas, and arrow ornament. [485.] H. 0.335. *Kurion*, 1883-84? (O-R.)

1118. (1106.) Vertical lattice bands on neck and shoulder: groups of fine sub-Mykenaean bands. (Fragmentary.) *Kuklia*, 12.

1119. (1112.) Horizontal bands; wavy line on neck. [481.] H. 0.315. *Kurion*, 1883-84? (O-R.)

1120. (1109.) Lattice lozenges on neck: *red paint introduced*. [482.] H. 0.27. Cf. 1108 (1110) above, which only differs in having a foot.

1121. (1114.) Neck narrower, and funnel-shaped: concentric circles. H. 0.335.

1122. (1181.) Neck very wide and low: lattice triangles. H. 0.248. *Tamassos*.

<sup>1</sup> A krater, *handmade* and analogous to 1033, is in S. Kens. Mus. (257/1883: *Kurion*).

1123. (1165-21.) Lotos flowers on shoulder: *red* paint. Cf. fabric of 1048. H. 0.095.

*h. Red ware: miniature: concentric circles.*

1124 (1160-25), 1125 (1158-24). Similar diminutive vases. H. 0.088-0.082. 1124. Cf. *Lou. A* 128. *Kuklia*, 12. 1125. *Poli.*

1126. (1126.) Wide mouth, depressed body, cf. 1123: circles and zigzags in black and *white*. H. 0.093. *Amathus*, 251.

*i. White ware with black, red, and yellow paint.* Cf. 1172, 1178.

1127. (1127.) Very low body and wide neck: lattice and bands. H. 0.075. *Amathus*, 225.

E. HANDLES SET HORIZONTALLY AT GREATEST DIAMETER OF BODY, AND RISING MORE OR LESS OBLIQUELY UPWARDS.

*A. Handles single.*

*a. Mykenaean influence predominant.* Neck high, with wide funnel-shaped rim: body pear-shaped, tapering below, on more or less distinct conical foot. White ware: black paint: characteristic wavy lines, and groups of broad and narrow bands: handles black. Cf. Sandwith, l.c., xiii; KBH. clvii. 2 a.

1128\*. (1101-28.) Four wavy lines round greatest diameter: on shoulder a band of lattice lozenges and of latticed triangles: neck with broad black bands and narrow lines between: between neck and shoulder in front a small nipple-like projection. H. 0.475. Cf. *Brit. C* 116. *Kuklia*, 12.

1129. (1103-34.) Smaller: wavy lines round greatest diameter: broad and narrow bands. [1772.] H. 0.175.

1130 a-d. (1131-1134.) Smaller: wavy lines round greatest diameter. H. 0.167-1.168-1.175-1.188. All from *Kuklia*, 12.

N.B.—1130 d (1107) is of a peculiar over-fired reddish clay. Cf. 1042, 1134: *Brit. C* 112.

1131. (1102-1129.) Smaller: wavy lines round greatest diameter: no wide lip. H. 0.107. *Kuklia*, 6.

1132. (1172.) Wide neck: on one handle a small bowl: wavy lines on shoulder and neck. *Kuklia*, 12. Cf. sp. confis. by Govt., Kerynia Castle.

Cf. 439, 440, catalogued among Bronze Age Pottery to illustrate the continuity of style.

1133. (1149.) *Hydria*: of same type as the preceding, but with third handle behind, from shoulder to middle point of neck: wavy lines. *Kuklia*, 12.

*b. Mykenaean influence evanescent: geometrical patterns, especially on neck.* Neck more or less cylindrical, with thick or broad rim: body oval or pear-shaped: handles small and nearly upright.

N.B.—Great variety of closely related forms and ornaments. White ware, except those indicated. Cf. *Brit. C* 236-40.

1134. (1108-1135.) Body and handles small: neck large and wide: wavy line as above: same reddish clay as 1030 d (1107). H. 0.173. *Kuklia*, 12.

- 1135 a-c. (1135 a, 1138 a, 1134.) Similar: broad bands of red paint introduced. H. 0.15-0.137. (a) *Poli*, 17, II. (b) = [845.]
1136. Tall form like 1134 ff.: elaborate geometrical ornament on neck and shoulder: elements borrowed from Cypriote Bronze Age, Mykenaean and Dipylon style. [137.] H. 0.578. *A. P. di Cesnola*, 1878. *Perhaps from Ormidhia*. (O-R.)
1137. Neck narrow: simpler ornament; only the groups of vertical straight and wavy lines (W-L) on the shoulder. Ancient fracture in neck with rivet-holes: cf. 910, 910 a. H. 0.505. *Larnaka*, 1884, 29. Cf. *Brit. C* 240: *Ashm.* 503.
1138. Similar: flat rim at right angles to neck: elaborate geometrical panels on neck: two red bands. W-L. H. 0.57. *A. P. di Cesnola*, 1878. *Perhaps from Ormidhia*. (O-R.) Cf. *Lou. A* 119.
1139. Slender neck, with funnel-shaped rim (Mykenaean influence): geometrical panel ornament on neck. W-L. H. 0.51.
1140. Similar: no red: no wavy lines. [137.] *A. P. di Cesnola*, 1878. *Perhaps from Ormidhia*. (O-R.)
- 1141\*-1142. Neck short and wide: heavy rim: body pear-shaped, base small: geometrical frieze on neck: tree-ornament introduced on 1142. W-L. H. 0.73-0.782. *Both from same tomb. Kurion*, 1883. (O-R.)
1143. Similar (neck only): lotos introduced in geometrical ornament: binding-pattern on rim: cf. 921. H. (neck) 0.295. *Kuklia*, 12.
1145. Body depressed; neck very short: heavy rim: projection on handles; two rows of concentric circles on body. *Red ware*: black and white bands. [1725.] H. 0.31.
1146. Neck very large for body, cf. 1134 ff.: on neck concentric circles with painted centre-point, thus  $\circ\circ\circ^o\circ\circ\circ$ . H. 0.433.
1147. Normal proportions: three irregular rows of concentric circles; black and red bands.
- 1148-1152. Normal proportions: concentric circles: black, and more and more red bands. 1152 has broad red bands on neck; body larger, more swollen; concentric circles in compartments. H. 0.366-0.44.
1153. Oval body: concentric circles in three groups of vertical lines on body: geometrical patterns and concentric circles on neck. H. 0.57.
1154. Neck wide: red and black bands, and red triangles on neck: concentric circles on shoulder; on body,  $\oslash$  ornament in compartments. H. 0.48.
1155. Neck large, expanding above: vertical lines on shoulder. H. 0.41.
115. Tall oval body: handles set high on shoulder: only one red line. W-L. H. 0.37.
- 1157\*. Tall oval body: *red ware* richly ornamented in black. Neck, (1) band of lotos b.f.; (2) plait-ornament b.f. Shoulder, (3) rosettes in panels r.f.; (4) large lotos-flowers b.f.; (5) ornament of lotos-leaf rays. Cf. late Mykenaean and Rhodian motives. Cf. vases from Ormidhia (Perrot and Chipiez, iii. fig. 507, 523) and Amathus (cf. *Brit. C* 243). H. 0.52. *Larnaka*, 1894, 42.
1158. Similar, white ware: many black and red bands: shoulder-band divided into panels |||||: cf. 1110. [141.] *A. P. di Cesnola*, 1878. *Perhaps from Ormidhia*. (O-R.)
1159. (1161-22.) Oval body: red bands on neck: careless red palm-ornament on body. H. 0.681.

1160. (1109-62.) Body lower: neck narrower: cf. 1155: two red palms on each face of shoulder. H. 0.37.

1161. (1163.) Body lower: eight palms: concentric circles between. W-L. H. 0.397.

c. Later geometrical developing into naturalistic.

a. Spherical or oval body: tall cylindrical or funnel-shaped neck: handles large: principal ornaments not on neck or shoulder, but on a broad band round the greatest diameter.

Concentric circles. 1162-1163. (1110-1113.) 1162. Wavy line also, and small horns on handles. H. 0.295. Cf. Ashm. 505. *Kuklia*, 12.

Tree pattern: especially elaborate at Amathus. (Cf. Brit. C 256-64, 278 (r.b.w.), Cambr., Ashm. 508-9.)

1164. (1169.) Tree in each of three panels.

1165. (1170.) Lattice side panels; three trees in centre panel: elaborate bands of ornament on neck.

1166. (1172.) Single tree of six lanceolate branches (lotos buds?): elaborate neck. N.B. White dots on black band. Cf. sp. in Cambr., Fitzw. Mus. H. 0.193. *Amathus*, 64.

1167. (1171.) Tree degenerating into lotos and buds: elaborate neck. H. 0.12. *Amathus*, 165.

1168. (1173.) Tree degenerating into lotos and buds: palmette with basal scrolls, rising out of a lattice triangle: same under handles: olive-wreath on shoulder. Hellenic influence. H. 0.15. *Amathus*, 80.

1169. (1174.) Degenerate fantastic lotos: arrow ornament on shoulder: cross under handle. H. 0.125. *Amathus*, 80.

1170\*. (1168 a.) Same style as the preceding, but more elaborate. Rim: (1) herring-bone pattern. Neck: (2) chequers. Shoulder: (3) white dots on black; (4) groups of black lines, spaces red; (5) groups of lines alternately oblique  (Mykenaean motive); (6) alternate b.r. discs on white ground; (7) repetition of (3). Body zone: side panels (8) red and white lozenge-chequer outlined with black lattice: centre (9) diagonally divided: top and bottom, lattice triangles: lotos ornament, cf. 1143, in side spaces; under handles (9) repeated. H. 0.28. Cf. Lou. A 105: Brit. C 262-4. *Amathus*, 97.

Lattice pattern: (a) *White ware* (II. 1). Cf. Brit. C 275-6: Lou. A 146: Ashm. 510-11.

1171. (1167-28.) Lattice in black: black and red bands. H. 0.147. *Amathus*, 251.

1172. (1168.) Lattice in black: black, red, and yellow bands: cf. 1127. H. 0.108. *Amathus*, 251.

(β) *Dark slip ware* (II. 2). Cf. Brit. C 277-9: Ashm. 564.

1173. Lattice in white: black and white bands: characteristic ornament of black dots on white band, or white dots on black band: cf. 922. KBH. Ixiii. 2, lxiv. 6.

1174. (1134 a-1176.) Lattice absent: black and white bands. H. 0.103. Cf. Brit. C 280: Poli, C.E.F. 11.

1175\*. (1136.) Oval body: white lattice: dotted bands. *Amathus*.

1176 a\*, b, c. (1164-6.) Neck wider and funnel-shaped: characteristic dotted bands; probably a local fabric. H. 0.26-0.24. All from *Amathus*. (b) 98; (c) 166. Cf. T-G, *Amathus*, 80, p. 175; and Ashm. 165.

b. Spherical body : very wide low neck without rim. White ware (II. 1).

1181. (1143–1159.) Broad band of vertical lines, black only. H. 0.174.  
*Poli*, 20, III.

- 1181 a. (1160.) Lattice band, very broad, of black and red. [393.]  
H. 0.275.

c. Diminutive vases with small handles projecting horizontally : not before fourth century B. C. Cf. *Brit. C* 160 ff.

1177. Lattice ornament, black and red : cf. 1171–2 (1167–8). H. 0.127.  
*Amathus*, 251.

1178. Plain bands, black and yellow : cf. 1127. *Brit. C* 250. H. 0.107.  
*Amathus*.

1179. Plain bands, black and red. H. 0.098.

1180. Plain bands, black and red : taller and narrower form. H. 0.10.  
*Amathus*, 13.

B. Handles double. Large wide-mouthed vessels, with neck very low or absent : early type: *Dipylon* influence.

1182. Triple handles (vertical resting on horizontal, cf. *Brit. A* 431. *Kamiro*) : concentric circles in vertical columns. H. 0.30. *Am.* 251.

1183. Double handles : body cylindrical with angular profile : concentric circles on shoulder : body painted in compartments, black, red, and latticed : concentric circles in red and ground-coloured compartments. H. 0.22. *Poli*, 15, II.

1184. Double handles, modelled as horns of an animal's head between them. Cf. *Dipylon* motive, and *Tamassos* vase in British Museum. KBH. pp. 36, 37, figs. 37, 38. On each side, an elaborate chequered lozenge with 'wing motive,' and concentric circles. [1767.]

C. Vessels of horizontal-handled types, but with small vertical handles : white ware except 1187. Cf. *Brit. C* 169.

1185. Black and red bands : concentric circles. H. 0.36.

1186. Oval body, long neck, with rim : black and red : concentric circles between vertical stripes : over-fired. H. 0.357.

1187. Red ware : black and white bands, like 1136 : concentric circles. [1144 a.] H. 0.19. Cf. *Lou. A* 156.

- 1188\*. [1144.] Tree-ornament, like 1169. H. 0.165. *Kurion* (O-R.).

1189. Oval body, long neck, without projecting rim : similar ornament. H. 0.198. *Poli*, 16, II.

1190. Cylindrical body, of angular profile : long narrow neck without rim : under-fired greenish clay : black and yellowish (red) bands ; lattice ornament, cf. 1171 ff. (1167 ff.), 1177. *Amathus*, 251.

1191. (1173.) Small bowl with two projections on rim instead of handles.

Fantastic Vases : White ware. Cf. *Brit. C* 140–6.

1195. (1175.) Bell, with human head as handle, modelled arms, and painted sword-belt. Cf. Heuzey, Pl. ix. 3. *Kuklia*, 12.

1196. (1176.) Duck-shaped, but with spout instead of the head. *Kuklia*, 12.

1197. (1177.) Duck-shaped, with head : handle and mouth on back : rudimentary wings : geometrical ornament : fabric like 972 ff. *Tamassos*, 47, II.

## H. VASES WITH MODELLED SPOUTS.

Tall jugs with ovoid body and cylindrical neck, which is short and plain in the earlier specimens (shape  $\alpha$ .  $\alpha$ ;  $b$ .  $\alpha-\gamma$ ), longer and slightly expanded above in the later (shape  $\alpha$ .  $\beta$ ,  $\gamma$ ;  $b$ .  $\delta-\theta$ ). On the shoulder, in front, is a spout, modelled as—

( $\alpha$ ) A cow's head, with perforated mouth: always modelled, not moulded. Cf. *Ashm.* 571-2, 577 (cow's head replacing pitcher).

( $\beta$ ) A pitcher, held by a female figure, who sits or stands on the shoulder of the vase. The figure is (i) modelled in 'snow-man' technique, (ii) pressed in a mould 'flat-backed,' (iii) moulded in the round in fully developed Hellenic style. Cf. *Ashm.* 573-5, red ware: 576-7, polychrome.

N.B.—The Tomb numbers, without locality, refer to *Poli* excavations. Number followed by Roman figure = 1885-1886. Number preceded by a letter = CEF 1889-1890. \* indicates that the vase is preserved with the rest of its Tomb Group. Specimens occur in all varieties of Graeco-Phoenician workmanship.

*a. With Cow's Head.* Cf. *Lou.* A 181-4.

( $\alpha$ ) *Red ware: early form: black bands round body: patterns on shoulder.*

1201. 30, III. Conventional tree-pattern  once on each side.  
 1202. Alternate black and white trees  . 235, II. 1203. B. 12.  
 1204. \*239, II.  
 1205. White herring-bone pattern <<<< on neck. \*106, II.  
 1206. Black trees. B. 12. 1207. \*239, II.  
 1208. Shoulder plain. 126, I. 1209. \*239, II. 1210. 13, I. 1211. 20, III.

( $\beta$ ) *White ware: later form: polychrome decoration on white slip.*

1221. Projections at junction of handle and rim; five friezes of ornament—  
 (1) neck, red lattice; (2) shoulder, red scroll; (3) red palmette scroll on yellow ground; (4) white meander on red ground; (5) lotos petals outlined in blue-black: alternately red and white. 17, III.  
 1222. Similar projections; purple bands on white slip. \*106, II.  
 1223. Bands of yellow and purple-red. 48, I.  
 1224. Coarse fabric: no slip: horizontal and vertical bands of purple-red, painted straight on to the clay. F. 16.  
 1225. Black bands on dull red. \*106, II.  
 1226. Bull's head reduced to an unperforated boss: traces of purple-red lattice. 7, III.  
 1227. Red lattice on neck: red scrolls and black and red concentric circles on shoulder. *Amathus*, 93.  
 1228. Red scrolls on shoulder. \**Amathus*, 97.  
 1229. Red lattice on shoulder. \**Amathus*, 127.  
 1230. Lotos flowers, red edged with black, on shoulder: red bands below. *Limassol*, M.

( $\gamma$ ) *Light ware: plain.*

1236. All the slip worn off. 88, I. 1237. 219, II. 1238. 19, III.  
 1239. Plain: coarse clay imitation. K. 35. 1240. Plain reddish ware. 20, III.  
 1245. Bull's head unperforated, with a pitcher by the side: fairly early form: red ware, black lines. *Amathus*. Cf. *Lou.* A 180 (polychrome).

*b. Woman and Pitcher.* Cf. *Brit.* C 356 ff.: *Lou.* A 187 ff.

$\alpha$ ,  $\beta$ ,  $\gamma$ , early form, cf. 1201 ff.;  $\delta$ , later form, cf. 1221 ff.

(a) *Woman modelled ('snow-man' technique), with headdress, &c., stuck on separately. Red ware: black lines, and occasional details in white.*

1251. Concentric circles on shoulder. Cf. KBH. ccxvi. 28: *Brit. C* 365. 126. I.  
 1252. Black trees on shoulder. \*106, II. Cf. *Brit. C* 363.  
 1253. White trees on shoulder. \*106, II. Cf. *Lou. A* 191-2: sp. in *Fitzw.*  
 1254. White rosettes. \*106, II.  
 1255. Surface black, lustrous, over-fired: white rosettes, zigzags, &c. \*106, II.  
 1256-1260. Five more similar specimens from the same tomb. \*106, II.  
 1261. Black and white trees. 1262. Very small specimen. B. 7.

(b) *Woman modelled in one piece of clay. Similar red ware.*

1266. 'Phoenician palmette' ornament on shoulder, in white, outlined with black dots: band of black chequers round greatest girth. 126, I.  
 1267. Naturalistic trees on shoulder. 13, III.

N. B.—Several coarse red-ware vases from the same tomb are placed near this specimen.

1268. Black trees and white dotted rosettes: olive-wreath below. 30, III.  
 1269. Black lattice band round greatest girth.  
 1270. Red ware: *plain*: rather later form. CEF. 97.  
 1271. Red ware. \*72, II. 1272-3. *Amathus* (Tomb number lost).

(γ) *Woman pressed in mould: the fringe of clay has not been removed, and surrounds the figure like a shroud.*

1276. Red ware: black lines: black and white rosettes on shoulder. \*72, II.  
 1277. White slip ware: bands of red paint. \*72, II.

(δ) *Woman fully moulded: later form.*

1281. Dull painted bands: coarse red ware: black and white bands. 28, III.  
 1282. Plain dull smear. 1283. Plain. CEF. 39.  
 1284. Plain smooth light-red ware. 57, II.  
 1285. Traces of polychrome decoration: loop-coil, &c. \*26, I.

N. B.—Another *broken* specimen from the same tomb.

1286. Red ware. *Kuklia*. 1287. Red ware. *Amathus*, 80.  
 1288. Traces of polychrome ornamentation. *Amathus*, 80.  
 1289. Plain. *Amathus*, 97\*.

(ε) *Figure, of good Greek style, standing above the pitcher.*

1290. Red clay: black loop-coil. \*94, II. 1291. \*117.  
 1293-1296. [456-459.] *Kurion*.

(ζ) *A pair of draped female figures, of good Greek style, well moulded, standing above the pitcher.*

1301. Traces of polychrome ornamentation. \*72, II.

(η) *Eros and Psyche group, quite detached from the pitcher.*

- 1311-2. White slip: traces of red and black paint: much damaged. \*72, II.  
 1313. Smooth light-red slip: details of group in red: black-paint ornamentation, in friezes: (1) olive leaves, (2) lattice, (3) scrolls. \*26, I.  
 Same ware as 920, 920 a, 1080 ff. Cf. *Brit. C* 371: *Lou. A* 247-8: *Fitzw.*

(θ) *Common workmanship: pitcher without figure.*

1321. Traces of red paint. 88, II. 1322. Similar. [460.] *Kurion*.

**1330.** Same shape : without spout or figure : dull red ware ; black bands and white details.

N. B.—Several fragmentary duplicates in the Tomb Groups referred to have not been numbered.

## LAMPS.

**A. Graeco-Phoenician.** The type—a plain bowl with rim pinched at one side into a nozzle or wick-holder—is found in XVIII Dyn. layers at Tell-el-Hesy (Bliss, MMC. fig. 174); but not in Cyprus in the Bronze Age, except one doubtful sp. from *Kalopsida* (Ashm. Mus.; J. H. S. xvii, fig. 4) : it occurs, undated, in Phoenicia, and persists in mod. Malta and Sicily. The form develops as follows :—

**VIII-VII cent.**: deep: no distinct rim: deeply pinched: cf. Tell-el-Hesy.

**V-IV cent.**: shallower: base much broader than before: slight rim.

**IV-III cent.**: flat-bottomed: wide flat rim pinched abruptly: slit narrow.

The last type is occasionally found in bronze and iron.

**1301-9.** H. 0.05-0.025. D. 0.15-0.095. **1307.** Two nozzles. **1308.** Three.

**B. Hellenic.** Rim more or less incurved, to cover the bowl: nozzle tubular: imported black glazed ware; and native imitations, badly varnished or plain.

**1310-20.** Various. **1310.** Cypriote. *Amathus*, 58. **1317.** Attic. *Poli*, 20, III.

**C. Hellenistic and Graeco-Roman.** Bowl closed by concave perforated cover with stamped ornament: the original pinched fabric is often indicated by a scroll ornament on each side of the nozzle (1335-1366). Some have a ring-handle opposite to the nozzle (1367-1401): it sometimes bears a triangular ornamental plate (1397-1401): in late lamps it is reduced to an ornament (1402) or to an unperforated spur (1416-1419).

**1321-2.** Red varnish. *A. P. di C.* **1365.** Trophy: between seated mourners, man and woman.

**1328.** Plain. *Poli*, 52, II. **[1052.]** *Soliais*, 1883.

**1337.** Bird on a spray (freq.) [1045.] **1366.** Draped figure offers sacrifice at an altar with trophies: inscr. illeg. [1050.]

**1339.** Eagle and standard. **1371.** With handle: star. *Poli*, 26, II.

**1341.** Boar and hound. *Kuklia*. **1377.** Vine clusters: inscr. on base

**1342.** Bird and vase. *A. P. di C.* **ΦΡΩΦΟΡΟΥ.** *A. P. di C.* 1878.

1878.

**1347.** Kneeling bull. *Kuklia*. **1379.** Peacock on pomegranate spray. [1081.]

**1351.** Gorgoneion. *Soliais*, 1883.

**1353.** Two Erotes, laden. [1020.] **1384.** Athene: head in profile. [1054.]

**1355.** Winged Eros, inscr. illeg. [1106.] Cf. 1389.

**1356.** Apollo Kitharoedos, seated. **1385-6.** Zeus Ammon: full face.

*Kurion*, 1883.

[1049-71.]

**1358.** Herakles and Centaur. [1015.] **1389.** Herakles leading kids. *A. P.*

**1360-2.** Gladiators. [1041, 2000.] *di C.*

**1364.** Victorious horseman to l.: **1394.** Zeus Olympios seated. [1006.] **1401.** Ship: crew raise mast, and row.

**D. Byzantine.** (a) Nozzle becomes long, with body vase-like (1410-1); or coalesces with body; (b) pear-shaped: a prominent rim encloses both orifices (1417-9); (c) circular: top and bottom have incised ornaments; the nozzle is a mere hole in the margin of the top (1420 ff.). Many Graeco Roman types persist.

1396. Juggler.  
 1402. Head for handle. *Kuklia*.  
 1406. Knob on handle. *Poli*, 52, II.  
 1410. Vase-like: long nozzle. *Kuklia*.  
 1414. Biga.  
 1416. Cross. *Kuklia*.  
 1417. Long form: small handle.  
 1418. Conventional trees. (Type b.) [1350.] *Voni*.  
 1428. *Kurion*, 1883. Cf. 1424-7.

## IMPORTED VASES OF GREEK FABRICS.

## PROTO-KORINTHIAN.

1501. *Aryballos*, tapering below: yellowish glossy clay: lustrous red paint: two friezes of running dogs, and plain bands between. [696.] From an early Graeco-Phoenician tomb at Limassol, 1883. [Introd. p. 8; KBH. clii. 18, p. 456; Reinach, Chroniques, p. 199. Same fabric from *Amathus* 241 (Brit. Mus. 94/11/1/501): cf. *Lou. A* 235.]

## RHODIAN.

1511. *Amphora* with tall pear-shaped body: lustrous black and dull purple-red bands. Rhodian clay. Cf. *Bibl. Nat.* 4734. *Poli*.  
 1512. *Skyphos* with horizontal handles on rim: inside and upper part of outside, lustrous black: lower part ornamented with thin vertical lines of black: several bands of purple-red laid over the black varnish. Rhodian clay. *Poli*.  
 1513. *Lekythos*: only neck and shoulder preserved: cf. form of 1588 ff.: archaic lotos ornament on shoulder: staff-ornament above it: meander on neck: black paint very slightly lustrous, and nearly all fallen off. Rhodian clay. *Poli*, 210, II.  
 1514. *Lekythos*: small, with rather long simple neck: black lustreless dashes on shoulder; coarse fabric, not Cypriote clay: perhaps Rhodian. *Kuklia*.

ATTIC BLACK-FIGURED VASES<sup>1</sup>.

*Amphorae with cover.* Black glazed, except a rectangular panel, in which is the same representation on each side.

1541. A nude youth rides a prancing horse with thick neck and haunches and thin legs. Details incised sparingly: horse's mane in red, and two red bands all round the vase close below the panels. Cf. *Lou. E* 109, 184. \*216, II.  
 1542. Four nude bearded men are dancing: three carry wreaths on their wrists. Details incised sparingly: eye in profile: hair and breasts purple-red: simple black-figured lotos pattern above the figures. Cf. *Brit. B* 181. The style shows a marked likeness to that of Amasis. *Tamassos*, Δ. 16.  
 1543. Panel of similar style, but not quite so well painted: much damaged. One panel only. A bearded man is seated to right on a folding stool with crossed legs ending in long feet: headdress with long flap behind ears, and purple-red fillet over it: raised left hand grasps a spear, right mutilated: drapery black and purple-red. Before him stands a female figure in red and black striped chiton, girt at the waist, with red apoptygma: the arms hang stiffly by the

<sup>1</sup> All from Poli except those otherwise indicated.

Figure followed by Roman numeral = Excavation of 1886, Tomb and Necropolis.  
 Figure preceded by letter = Excavation of 1889-90, Site and Tomb.

sides; elbows slightly bent. Behind the seated figure stands a nude youth, addressing him with raised left hand: right holds a spear: mass of hair, confined by a fillet, on back of neck. Fringe of interlaced lotos-buds in the top of the panel. Same scheme as *Louvre F 376*, which has two accessory figures. 52, II.

### Kylikes.

(a) *Capacious bowl on high foot: black rim and base: frieze of figures between palmettes on a level with the handles: both sides alike. Details incised, and in white and red.* Cf. *Brit. B* 388 ff.

**1550.** Horseman to right between two advancing nude figures, flanked by two draped spectators each side. 218, II.

**1551.** Horseman to right between two draped spectators, flanked by two nude figures running to right: the foremost looks back. On one side an extra spectator is added at the left end, to fill the space. Horse's mane and tail white. 214, II.

**1552.** Similar. M. 25.

**1553.** Combat of lion and man armed with sword, between draped spectators: then two nude figures running up with cloaks on left arms: all flanked by two more spectators at each end.

**1554.** Deeper form with low foot. Horseman to right with spear, between two nude figures walking to right: the foremost looks back: flanked by draped spectators, each with a staff. Graffito N inside bottom. T. 2. Cf. *Brit. B* 408 (*Poli*) with centaur.

(β) *Slender form (Kleinmeister type): foot and handles black: rim and body left red: figure or small group on rim, the same each side. Details incised, and in white and red.*

**1556.** Swan displayed: below, ΧΑΙΡΕΚΑΙΠΕΙΕΙΥ, between palmettes. 76, II. Cf. same inscription, 91, II, published KBH. cix. 11; cf. *Brit. Mus. B.* 415-6, 422-3, 601-2. Cambridge (Fitzwilliam), 65 and 68. *Louvre*, F 97.

**1557.** Stag feeding to r. Cf. *Lou.* 1621. Lion to r.: palmettes below. E 63, F 94. \*216, II. 1622. Lion to l.: poor: no details.

**1558.** Hare running to l. 144, II. 1623. Horseman to right. 68, II.

**1559.** Horseman to right. 244, II. 1623 a. Horseman to right: several

**1560-1561.** Horseman to right. fragments.

*Lou.* A 243 (Cypr.). \*239, II. 1624. Wrestlers. 228, II.

**1562.** Wrestlers. 244, II. 1625.\* Man attacking lion. 210, II.

**1563.** Man attacking lion. 1626. Two men dancing face to

**1564.** Plain. 244, II. face. 215, II.

**1565.** Plain. T. 2. 1627. Three dancing; two to right, one facing.

**1566.** No foot: black rim: plain. 1628-1629. Black rim: red glazed bowl. 176, II.; 158, II.

### (γ) *Large flat bowl on low foot.*

**1567.** Black outside: inside red: a draped nymph, in flight to right, is pursued by a satyr, at whom she looks back: a few details carelessly incised: hair and hem of drapery in purple-red. Cf. *Lou.* E 240. *Tamassos*, Δ. 12.

**1568.** Black inside: outside red: each handle is supported by a pair of rampant lions, which look back at a bearded figure (Dionysos?) in the middle of each side, who stands to right and holds ivy sprays in

each hand : red and white details : narrow border of ivy leaves : very fine work. *Brit. B.* 458. KBH. clxxxiv. 2. 228, II.

**1609.** Black inside and out : no foot, but hemispherical boss in centre inside, surrounded by black-fired staff-ornament.

**1610.** Black inside and out : b. f. Gorgoneion in centre inside, carelessly drawn : low foot : details incised, and in red and white : fragmentary. 206, II.

( $\delta$ ) *Form like ( $\beta$ ), but heavier : black stem and rim : band of b.f. lotos and palmette ornaments level with handles ; often with details in white and red.*

**1569.** 147, II.

**1577.** (C.E.F.) 45. J.H.S. xii. 314.

**1570.** 164, II.

**1578-1579.** \*216, II.

**1571-1572.** 159, II.

**1580-1581.** \*239, II.

**1573-1574.** 244, II.

**1618.** 177, II.

**1575.** 177, II.

**1619.** 234.

**1576.** 171, II.

**1582.** Similar : bands of staff-ornament and ivy and olive wreaths, with rays below. 177, II.

**1583.** Similar. F. 19.

**1584.** Similar : olive-wreath, with rays below : rim red : on each side two b. f. swans displayed : palmettes by handles : no incised or coloured details.

( $\epsilon$ ) *Deep bowl without distinct stem : black base and rim : band of b.f. figures on a level with the handles : coarse and careless : no incised details.*

**1585.** Two sphinxes, facing each side : between palmettes : white details. 51, II.

**1586.** (A) Sphinx : (B) male figure running to right and looking back : each between two spectators : red and white details. 111, II.

**1587.** Frieze of alternate palmettes and naturalistic vines : no details. KBH. clxxxiii. 3. 175, II.

**1587 a.** Crested helmet to right, between large eyes : details in white. 159, II.

### Lekythi.

( $\alpha$ ) *Shorter and wider form : black base : rather careless work : a few details incised : red used sparingly, but not white. Cf. *Brit. B* 567, 572-3, 579.*

**1588.** A nude male figure with drapery on extended right arm strides to right towards a standing draped figure facing him : behind him another draped figure is looking on : on shoulder a reversed lotos between two rosettes, flanked by a pair of small draped figures.

**1589.** One warrior flies to right from another, at whom he looks back : a third advances from right to support him : each wears crested Corinthian helmet, chiton, and shield : on shoulder an inverted lotos between two ivy leaves.

**1590.** Two warriors with crested Corinthian helmets, breast-plates, shields, and dagger-swords, advance against each other, between two youthful spectators in himatia : on shoulder an animal between two ivy leaves.

**1591.** Two nude boys run to left ; the foremost carries drapery on his right arm : on shoulder a palmette between two ivy leaves.

**1630.** Fragmentary : on shoulder staff-ornament with dots between.

(β) Taller form : black base : staff-ornament on shoulder : work careless : a few incised lines : red and white details used sparingly.

1592. A draped female is seated spinning on a chair to right in front of an archaic tree of four branches and between a pair of eyes. *Tamassos*, Δ. 2.

(γ) Same form : black base : staff-ornament on shoulder : careless work : incised lines more numerous, red and white more freely used, the latter always for flesh parts of females. *Dionysiac scenes*.

1593. A nymph retires to right from a bearded satyr, at whom she looks back : a laden vine in the background ; stem omitted, so that it seems to spring out of the satyr's shoulders. 200, II.

1594. Bearded Dionysos, in white chiton and black himation, walks to right in front of a vine, looking back to left : a nymph approaches him from each side, scantily draped, and astride upon an ass : behind each nymph is a satyr dancing to right, looking behind him and carrying a tall white wine amphora. 58, II.

1595. Quadriga to right with a draped charioteer stepping into it : a draped female figure is seated in front of the horses : bearded Dionysos to left behind the team, facing a draped figure to right : vine in background. Cf. *Lou.* F. 526 ff. 50, III.

(δ) Similar form : yellowish-white slip background.

1596. Similar quadriga and charioteer : two youthful figures converse with raised hands behind the horses : vine in background : in front of the horses a satyr dances to right, looking back at a deer which follows him : lines freely incised : red details rare : meander band above : staff-ornament on shoulder. Cf. *Lou.* L. 40. 39, II.

1597. Same background : biga drawn by winged horses to right : meander above : three white lines on the black body below : cf. *Brit.* B 659. K. 12.

1598. Similar : palmette coil in front and lattice band below staff-ornament on shoulder. Cf. *Brit.* B 274-7. 13, II.

1599. Similar : ivy spray and lattice band : staff-ornament (cf. vase from *Amathus*, 110, in British Museum). 13, II.

1606. Similar : fragmentary. 58, II.

1608. Similar : fragmentary. \*216, II.

1607. Similar : fragmentary. .

(ε) Similar form : plain black body. Cf. *Brit.* (Room II, shelf 37).

1600. Palmette ornaments on shoulder. \*72, II. (R. f. Tomb Group.)

1601. Palmette ornaments on shoulder. 13, I.

1602. Staff-ornament on shoulder. \*106, II. (R. f. Tomb Group.)

1603. Oenochoe of very graceful form influenced by the native Cypriote type (1043 ff.), and probably especially made for exportation to Cyprus (cf. KBH. frontispiece 8 a and pp. 497 ff. E. T.). Black glaze, with large panel in front : small roundels, painted red, on lip and at base of handle, which is of two rolls of clay like that of the Cypriote oenochoae : b. f. staff-ornament on a red band round neck and along the top of panel : r. f. palmette below base of handle. Two bearded warriors, with crested Corinthian helmets pushed back, clothed in chiton, breastplate, embroidered himation, and one greave, are seated playing draughts. He on the left lays his right hand

on the nearest of six pieces on the board : the other is about to do the same : each holds two spears. Behind each player another bearded warrior retires looking back towards the game, similarly clad, but with helmet drawn down over his face and with sword and shield instead of spear. Details incised freely ; eyes full face ; crests, beards, greaves, and details of chitons in red ; a few details in white on shield rims : dashes of white on and above the helmet on the right look like a plume of feathers, but are probably accidental. *Poli*, \*239, II.

The attendant warriors constitute this a distinct type from any in British Museum Vase Catalogue, ii. 27 (Walters), or in Berl. Vasensammlung (Furtw.).

**1609–1610, 1618–1619, 1621–1629.** (*Kylikes.*) **1630.** (*Lekythos*) : found later : pp. 82–83.

( $\zeta$ ) *Large broad body.*

**1631.** Dionysiac scene : palmette scroll on shoulder : [only neck and shoulder]. \* 117, I.

**Rhyton.**

**1638–1639.** A pair of fantastic vases : the body in the shape of a female head, with trilobate neck and handle, like an oenochoe. The faces are of somewhat archaic modelling and are left red ; details in black ; white on eyes and hair ; traces of red on cheeks. The rest of the vase is varnished black. Cf. Furtw. Berl. Vasensammlung, 2191 ff. Pl. VII, form 288 : *Lou. H* 51 ff. *Amathus*, 91\*.

#### ATTIC RED-FIGURED VASES.

**1645.** Fragments, apparently of a lekythos, of the finest style, with the drapery very fully studied. A young bride (?) with long flowing hair sits on a high stool to right : her head is bent low, and her chin rests on the fingers of her left hand ; her right, exposed from the shoulder, rests in her lap. Before her a female attendant brings a large flat basket in both hands ; behind, another girl with bare feet advances nearly full face and slightly inclined towards the seated figure : her right hand hangs freely behind, her left across her body.

**1646–1650.** Fragments of hydriae : coarse work.

**1651.** Neck of amphora : three heads of youths : coarse work. [749.]

**1652.** Amphora : neck and shoulder broken. A. On a meander band stands a draped female figure to right, holding a staff in right hand, and extending left. B. Similar figure with modifications : mutilated. 134.

**Kotyle.** *Deep form, with horizontal handles on rim.* Cf. 1801.

**1652 a.** Palmette below each handle : on each side two youths in himatia stand facing each other : between their heads a sort of escutcheon . [1692.] Cf. *Brit. F* 126. 158, II.

**Kylikes.** *Flat form on low foot.*

**1653.** Black outside, inside red glaze : black central medallion. A youthful figure wrapped in himation walks briskly to right, looking backwards and downwards : wreath on hair in red paint ; outline of back of head incised : good work : Π graffito inside base.

1654. Black, except central medallion, which has been spoiled at an early stage, and contains only some blocking-out, and a few strokes cancelling the representation.

**Lekythi.**

(a) *Large globular form (aryballoid), without distinct shoulder.*

1655. Female figure closely draped, to right, looking downwards; addressed by flying Eros, who extends left hand: r. f. palmettes under handle: small collar with staff-ornament round base of neck: fine red-glaze lines on drapery: fragmentary. \*72, II.

(b) *Tall narrow form, with nearly flat shoulder.*

1656. A bearded man with long hair, in short chiton elaborately embroidered, dances to right, looking behind him, arms on hips: behind him a small tree: in front a cypress or large thyrsos: b. f. meander above and below: palmette scroll on shoulder. 13, I.

1657. A draped female figure, with hair in net, advances to right, holding a patera in right hand, and extending left palm upwards: a scarf suspended in field behind: b. f. meander above: palmette coil on shoulder. 25, III.

1658. A winged female figure (Nike?) advances to right from under a portico (one column only), extending both hands. *Amathus*, 98.

(y) *Small globular body, aryballoid.*

1659. Nike to right is about to place a garland upon a small hearth: garland, and objects on altar, in dull white: careless work. 75, II.

1660. A girl heavily draped, with hair in net, balances a stick on the end in her right hand: in front a scroll: egg-and-dart moulding below. 158, I.

1661. A woman heavily draped holds a mirror (? patera) over a small base or altar: details in dull white. B. 13.

1662. Eros to right, poised for a dive (or starting for a race, cf. *Brit. E* 269): behind him, below, a plain stele. 220, II.

1663. A girl walking to right holds a box in her left hand, looks behind her, and stretches out a napkin in her right hand. 20, III.

1664. A woman stoops to right, with arms outstretched as if to call a child: egg-and-dart below.

1665. Sphinx seated to right. K. 12..

1666. Sphinx seated to left. B. 9.

1667. Female head to right; in front a scroll. 20, III.

1668. A dappled fawn skips to right: behind it a palm-tree. (Askos style.) 239, II.

1669. Trotting horse to left. J. H. S. xii. 314. (C. E. F.) 41.

1670. Olive-wreath on shoulder: meander below: staff-ornament above. J. H. S. xii. 309. (C. E. F.) 6.

1671. B. f. guilloche ZZZ on red band. 75, I.

1672. Plain red band. 117, I. 1673. Plain red band. 158, I.

1674. Palmette. 85, II. 1675. Palmette. 60, I.

1676. Palmette. *Kuklia*, C.C. 1676 a. Palmettes. *Amathus*, 154\*.

1677. Plain. *Amathus*, 100. 1678. Palmette. 96, I.

1679. Plain. 75, I. 1680. Plain reeded. 72, I.

1681. Plain reeded. 26, I. 1682. Plain lotos-petal reeding. 39, III.

1683. Cup: cf. 1825: a bald bearded satyr tries to catch a short snake. 106. II.

(8) *Similar form : body left red and covered with a network of thin glaze, with dull white dots at the intersections : with other forms in the same style.*

1684. 164, II. 1685. (C. E. F.) C.  
 1686. Small amphora with slender handles on neck. *Amathus*, 127.  
 1687. Pyxis : egg-and-dart band on side and twice on lid. 17, III.  
 1688. Pyxis : plain, small. 13, I.

**Lamp-filler : b. f. spiral ornaments.**

1689. *Poli* (C. E. F.) 79? J. H. S. xii. 326. Cf. *Louvre* (Myrina), 582.  
 1690. *Salamis*, C. 18. Badly damaged.  
 1691. *Amathus*, 309. [1692]=1652 a. kotyle.

**Miscellaneous.**

1696. Fragmentary rim with r. f. olive-wreath. *Poli* (C. E. F.) F.  
 1698. Attic white lekythos : neck and part of shoulder. Cf. (from Cyprus) *Lou.* A 256, and J. H. S. xii. p. 315, fig. 2, Pl. xiv.

**Aski.**

A. Simple body : handle straight across from rim of spout to opposite edge of top. The top is thus divided into two equal fields, which are usually filled by a pair of similar figures heraldically opposed round the spout. Cf. *Brit. E* 722-766 : F 32-34, 119-120.

(a) *The same subject is repeated.*

- |   |  |
|---|--|
| 1701. Female heads. 20, III.                                      | 1709. Cats. 78, I.                               |
| 1702. Female heads, each with fore part of a cat in front. 78, I. | 1710. Cats. 78, I.                               |
| 1703. Griffins. 26, I.  | 1711. Hares. 146, II.                            |
| 1704. Griffins. 142, II. Cf. KBH. cxviii. 1=clxxxiii. 4.          | 1712. Hares. 11 on bottom.                       |
| 1705. Sphinxes. 182, II. (Cf. KBH. cxviii. 2=clxxxiii. 5.)        | 1713. Geese. 72, II.                             |
| 1706. Sphinxes. 26, I.  | 1714. Geese. 88, II.                             |
| 1707. Cats. 74, I. Cf. <i>Lou.</i> K 62-3.                        | 1715. Geese. 89, II.                             |
| 1708. Cats. 76, I.  | 1716. Geese. B. 9.                               |
|   | 1718. Two palmettes. 125, II.                    |
|   | 1719. Two palmettes. B. 8. Cf. KBH. clxxxiii. 3. |

(b) *A pair of dissimilar figures forming one subject.*

- |  |   |
|--|---|
| 1721. Cat and hare (perhaps two cats). 72, II. | 1736. Hare and lion. <i>Lou.</i> H 500. 14, III.      |
| 1722. Cat and hare. 91, I.                     | 1737. Hare and lion. B. 11.                           |
| 1723. Cat and goose. 19, III.                  | 1738. Dog and goose. 226, II.                         |
| 1724. Cat and goose. 21, III.                  | 1739. Nude bald dwarf, shooting at Pegasus. 239, II.  |
| 1725. Cat and goose. 21, III.                  | 1740. Staff-ornament. 18, III.                        |
| 1726. Cat and goose. 49, III.                  | 1741. Plain black moulded circles. C. E. F.           |
| 1727. Cat and goose. 72, II.                   | 1742-1753. Plain.                                     |
| 1728. Cat and goose. 117, I.                   | 1752-1753. A pair. 26, I.                             |
| 1729. Cat and goose. K. 12.                    | 1754. Moulded top. 29, I.                             |
| 1730. Cat and dog. 22.                         | 1755. Moulded top. 78, I.                             |
| 1731. Cat and dog. 146, II.                    | 1756. Native imitation, reddish clay unglazed, 58, I. |
| 1732. Cat and dog : coarse make. 178, II.      | 1757-1760.  |
| 1733. Cat and lion. 26, I.                     |   |
| 1734. Hare and dog. 29, III.                   |   |
| 1735. Hare and dog. 29, III.                   |   |

B. Taller body, with central vertical perforation: spout and handle like (A).

- |                            |                                 |
|----------------------------|---------------------------------|
| 1761. Plain black. 72, II. | 1765. Olive-wreath, perforation |
| 1762. Plain black. 83, I.  | large and expanding above.      |
| 1763. Plain black. 83, I.  | 75, I.                          |
| 1764. Olive-wreath. 26, I. |                                 |

C. Same shape as (B), but no central perforation: figure stamped in relief: black varnish: handle of two parallel strips.

- |  |
|--|
| 1771. Gorgoneion. Cf. <i>Brit.</i> G 54 ff. 158, II.   |
| 1772. Negro head, full face. 158, II. Cf. sp. in Cambr., Fitzw. Mus. ( <i>Poli</i> , C. E. F.): <i>Louvre</i> , H 333. |
| 1773. Bearded satyr head, full face. 96, I. Cf. <i>Brit.</i> G 69 ff.  |
| 1774. Skylla: full length to left. 85, II.   |
| 1775. Skylla: full length to left. 159, II. Cf. Sphinx, J. H. S. xii. 321 ( <i>Poli</i> ).                             |

1776. Oblong plaque, rather clumsily applied to the rounded top. Archaistic bearded Dionysos, in crinkled chiton, drives to right in a chariot drawn by two panthers, which are wreathed in ivy: he holds in his raised left hand the thyrsos, and extends a kantharos in his right towards a cluster of laden vines in the background. 21, III.

D. Flat body: strainer or covered opening in centre: small circular handle set at right angles to the spout, so that the top is divided into two fields, of one and three quadrants respectively.

(a) Spout formed by an animal's head.

- |   |
|---|
| 1781. Cat and dog: in small field a lion, whose head is moulded in relief and forms the spout. Cf. <i>Brit.</i> E 764: <i>Lou.</i> K 397. 54, II. |
|---|

(b) Palmette in small field: plain spout. Cf. *Brit.* E 763: *Lou.* K 399.

- |                                   |  |
|-----------------------------------|--|
| 1782. Goose. 88, II.              | 1790. Plain black glaze, lion spout.   |
| 1783. Cat and lion. 76, I.        | 58, I.   |
| 1784. Cat and dog. 60, I.         | 1791. Plain, ribbed body: small cover in central opening. 26, I.                             |
| 1785. Two cats. 75, II.           | 1792. Plain, ribbed body: small cover; lion head for spout. Cf. <i>Brit.</i> G 82 ff. 26, I. |
| 1786. Three palmettes. 82, I.     |  |
| 1787. Olive-wreath. K. 35.        |  |
| 1788. Plain black glaze. 146, II. |  |
| 1789. Plain black glaze. 158,     | 1793. Plain, ribbed body: small cover: lion head for spout. 26, I.                           |

E. Fancy shapes.

- |  |
|--|
| 1795. Duck: plain spout on tail, which is joined by handle to back of head: body red: black spout, handle, and details. B. 12. Cf. <i>Lou.</i> H 96. |
| 1796. Knuckle-bone: small spout: handle like (A): plain black varnish. Cf. <i>Lou.</i> H 129. 26, I.   |
| 1797. Knuckle-bone: small spout: handle like (A). <i>Amathus</i> , 39.   |

TYPES OF PLAIN BLACK-GLAZED ATTIC VASES: ALL FROM POLI,  
EXCEPT 1802.

- Kotyle.

1801. Deep, with two horizontal handles and slight rim.

1802. Similar. *Amathus*, 306.  
 1803. Similar: without rim.  
 1804. Similar: one handle vertical.  
 1805. Similar: handles turned upwards: bowl wider.

**Kylix.**(a) *Without distinct foot.*

1809. Deep, without rim.  
 1810. Deep, with distinct rim.  
 1811. Deep, with swollen rim.

(β) *With distinct foot.*

1815. Rim distinct.  
 1816. Cf. 1556 ff.  
 1817. Bowl more swollen.  
 1818. Thick rim and curled handles.  
 1819. Same type more accentuated.  
 1824. **Kantharos** with reeded body, swollen rim, and vertical handles with projecting horns.  
 1825. One-handled cup with swollen body and thick rim. Cf. 1683.  
 1826. **Oenochoe** with lip pinched into trefoil shape.

1806. Similar: thin curved handles.  
 1807. Hemispherical: two horizontal handles.  
 1808. Shallower, approaching to kylix-shape.

1812. Deep, with concave rim.  
 1813. Very shallow: concave rim.  
 1814. No rim.

1820. Taller.  
 1821. No rim: curled handles.  
 1822-1823. Concave rim: curled handles.

**BOWLS AND PLATES, OFTEN WITH STAMPED ORNAMENT.**

1830. Two-handled, like a flat kylix.  
 1831. One-handled: plain.  
 1832-3. One-handled.

1834. One-handled: smaller.  
 1835-6. One-handled.  
 1837. One-handled: deeper. Cf. 1807.

**Phiale: No handle.**

1838. On foot: flat rim.  
 1840-1848. On base-ring, slightly incurved lip: several varieties, some with slight external rim. Cf. *Lou. A* 259 (Cyprus).  
 1849. Similar, on foot.  
 1853. Sides reduced to a low moulding.  
 1854. Flat upper surface, projecting rim on under side.  
 1855-1864. Various small saucers. Cf. *Lou. A* 261 (Cyprus).  
 1865. Small pot with concave sides. Cf. 26, I.

N. B.—A large number of duplicates of these types are not included in this Catalogue, but are exhibited in the Poli Collection in a separate case.

**NATIVE CYPRIOTE IMITATIONS OF ATTIC TYPES: ALL FROM POLI.**

1025. 'Bottle-jug' [q.v.]. 168, II. 1083-4. Oenochoe. (1084, C.E.F.8.)  
 1756. Askos, like 1742 ff.  
 1881. Deep cup, like 1801: blackened to imitate glaze.  
 1882. Deep cup, like 1801: partially blackened.  
 1883. Deep cup, like 1801: not blackened.  
 1884-1885. Like 1803: kotyle.  
 1886. Like 1807.  
 1887-1888. Like 1806.  
 1891-1892. Like 1659 ff.: lekythos.  
 Cf. 2080.

1893. Like 1831: two-handled bowl.  
 1894-1895. Like 1840 ff.: saucers.  
 1896. Like 1850.

- 1897-1898. Like 1869.

### GRAFFITI SCRATCHED ON GREEK BLACK-GLAZED WARE.

Many of the ordinary black-glazed vases from Poli bear short inscriptions in Greek, Cypriote, and Phoenician characters, which are reproduced below: Nos. 1901-1999 are on plain black-glazed ware: Nos. 1707-1810 are on vases in the Type Collection, and are given under their respective catalogue numbers.

#### GREEK.

- 1901. 12, III. Ρ
- 1902-5. 19, III. ΤΙΜ
- 1903. 17, III. ΜΕ
- 1904. 17, III. ΑΧΥ
- 1906. 21, III. ΑΡΙ
- 1907. 21, III. ΑΡ
- 1908. 25, I. ΑΚ
- 1909. 28, I. Ρ
- 1910. 146, II. Ρ
- 1911. 226, I. ΛΕ
- 1912. 26, I. ϕΙ
- 1913. 60, I. ΔΑ
- 1914. 148, II. ΑΛΣΩ
- 1554. T. 2. Ν
- 1714. { 26, I. { AP monogram
- 1792-3. { like 1909.
- 1724-5. 21, III. API like 1906.
- 1741.C.E.F. 41. { AP associated
- 1934-5. 26, I. { with Cypr. q.v. J.H.S. xii. 314.

#### PHOENICIAN.

- 1996. Larnaka. ΤΖΟΥ
- 1997. ΗΑΨΨ
- 1998. 27, I. ΨΦ
- CYPRIOTE.
- 1981. C.E.F. \*Σ+Ψ+Λ
- Σ      Σ
- 1982. C.E.F. \*ΛΨΛ
- 1983. 74, II. ΛΤΣΛ

#### CYPRIOTE.

- 1921. 17, II. ΛΛ
- 1922. 17, III. ΛΛ
- 1923. 17, III. ΛΛ
- 1924-5. 17, III. Ξ
- 1926. 17, III. ΦΥΞ
- 1927. 17, III. ΛΦ
- 1928-9. 17, III. Ξ
- 1930. ΛΛ
- 1931. 18, III. Σ
- 1932-3. 21, III. Σ\*
- 1934. 26, I. ΑΠ
- 1935. 26, I. ΣΦΡ
- 1936-41. 26, I. Σ
- 1942. 26, I. ΣΛΛ
- 1943. 28, I. Σ
- 1944. 29, III. Κ
- 1945. 38, II. Ξ
- 1946. Ξ
- 1947-9. 72, II. Υ
- 1950. 72, II. \*
- 1951. 72, II. Ι\*
- 1952. 75, II. ΤΛΛ
- 1953. 75, II. ΤΛΛ
- 1954. 75, II. ΤΛΛ
- 1955. 75, II. Σ
- 1956. 75, II. Χ
- 1957. 75, II. ΣΣ
- 1958. 79, I. Χ
- 1959. 83, I. ΣΣ
- 1960. 88, II. ΣΗΗ
- 1961. 75, II. ΣΛ
- 1962-5. 88, II. ΛΧ
- 1966. 95, I. Σ
- 1967. 146, II. ΦΣ
- 1968. 146, II. ΣΣ
- 1969-70. 146, II. ΛΛΣ
- 1971. 146, II. Ρ
- 1972. 176, II. ΣΣ
- 1973. 158, II. Λ
- 1974. 158, II. \*
- 1975-6. 239, II. Σ
- 1977. 239, II. ΛΣ
- 1978-9. 239, II. ΣΛ
- 1980. B. II. ΛΛΣ
- 1981-5. Vide below.
- 1707. 74, II. ΣΦ
- 1712. Θ
- 1723. 17, III. Σ
- 1730. ΦΛΛ
- 1741.C.E.F. 41. ΑΣ
- 1742.C.E.F. 27. Σ
- 1752. 26, I. Σ
- 1753. 26, I. Φ‡Σ
- 1803. 117, I. ΣΣ
- 1807. C.E.F. 25. Cf.
- 1922.
- 1810. 253, II. Cf.
- 1932-3.

## WINE AMPHORAE.

A. Cypriote forms, sixth-fourth century: often with painted Phoenician inscriptions.

(a) Rounded or conical body, flat shoulder with two small round handles at the angle, and neck less than 0.02 high.

2001\*. Shaped like a sugar-loaf or a conical shot. H. 0.40. Cf. *Lou.*  
A 209. *Larnaka (Turabi)*, 1894, 14.

2002. Broader. H. 0.40. *Larnaka*, 1894, 42.

2003. Taller-pointed and bulging halfway down: the shoulder projects in a ridge. H. 0.54. *Idalion*, 26.

2004. H. 0.50. *Larnaka*, 1894, 60.

2005. Blunter point. H. 0.52. *Larnaka*, 1894, 59.

2006. Tall cylindrical body with rounded bottom. H. 0.655. *Larnaka*, 1894, 34.

2007. Short, full-bodied, round bottom. H. 0.41. *Larnaka*, 1894, 37.

2007 a\*. Painted with black lines and zigzags and a broad band of yellow. *Larnaka*, 1894, 56. Cf. *Ashm.* 415-6 (415 from same tomb).

2008. Smaller. H. 0.29. *Larnaka*, 1894, 11.

2009. With concave standing base. H. 0.28. *Larnaka*, 1894, 12.

2010. H. 0.24. *Larnaka*, 1894, 27.

(β) Oval body: short narrow neck with a deep groove round it: two stout handles set horizontally, but rising nearly upright from shoulder.

2019. Body nearly spherical: neck long. H. 0.33. *Larnaka*, 1894, 25.  
(Cf. Tomb Group, p. 178.)

2020. Handles low on shoulder and not very large. H. 0.415.

2021. Larger: handles rise level with the rim. H. 0.66.

2022\*. Larger and broader: handles rise above the rim so that the vessel can be slung on a pole. H. 0.57.

Cf. terracotta of 'snow-man technique' (two men carrying such a vessel) in the collection of Major Thackwell; lately (1894) in Limassol.

## B. Hellenistic Forms.

(γ) Rhodian and allied forms.

2024\*. Rhodian amphora with pointed body, long neck, and handles which are bent at an acute angle above: rectangular stamp with caduceus and illegible inscription. H. 0.80. *Larnaka*, 1894, 45.

2028-2030. Similar. 2028, H. 0.75. 2029, H. 0.58. 2030, H. 0.63.

2031-2033. Shorter neck and handles, very wide body tapering rapidly to a knobbed point. 2031, H. 0.54. 2032, H. 0.47. 2033, H. 0.50.

2041. Shorter neck and handles, nearly flat shoulder, body long and tapering with concave outline. H. 0.94. *Enkomi*, Tomb Group, p. 175.

2042. Similar. H. 0.90. *Larnaka*, 12.

2043. Similar: longer neck. H. 0.96. *Larnaka*, 18.

(δ) Coarse red ware, generally ribbed horizontally on outside: very brittle.

2044. Similar shape, with rounded shoulder, and neck without ribbing. H. 1.2. *Larnaka*, 31.

2045. Similar: ribbed all over. H. 0.84. *Larnaka*, 22.

2046. Similar: fuller body and blunter point. H. 0.67. *Larnaka*, 22.

2047. Similar: long neck tapering upwards: small foot. H. 0.68. *Larnaka*, 18.

2048. Similar, smaller: long neck. H. 0.50.

2049. Similar: with flat bottom. H. 0.28.

## POTTERY OF THE HELLENISTIC AGE.

### Imported Vases.

2051. Hydria of Alexandrian ware: white clay: palmettes and scrolls in dull brown glaze, which is absorbed by the clay, and therefore lustreless. [464.] Cf. *Brit.*, 68/7/5. 156: Cesn. Sal. fig. 248. *Kurion*, 1884.
2052. Vase with high foot, hemispherical body, flat shoulder, and low neck: common Hellenistic fabric: red (over-fired) paint: lattice-work on side: ivy spray on shoulder. Cf. *Brit. Mus.* C 129. *Poli*, C. E. F. 79.
2053. Native imitation of late Hellenic work: ovoid body with low neck and two horizontal handles rising from the shoulder; smooth red clay: slightly glazed black paint, dotted ornament of rosettes, &c., on shoulder.



Cf. sp. (apparently from Cyprus) in Smyrna Museum (922, Markopoulos Coll.). *Poli*, 86, II.

### Domestic Wares.

2061. Large oval-bodied jug with plain neck. H. 0.295.
2062. Similar: flatter body and rimmed neck. [916.] H. 0.23.
2063. Similar: taller and narrower neck. H. 0.23.
2064. Large coarse jug of same character. H. 0.385.
2065. Like 2063: angular shoulder. [952.] H. 0.15.
2066. Globular body. H. 0.14.
2067. Oval body: glaze on rim, neck, and handle. H. 0.155. *Poli*, 12, III.
2068. Similar: splashes of black paint. H. 0.16. *Poli*, 124, II.
2069. Flat shoulder. H. 0.185.
- 2070-2071. Whole body flattened and angular: long neck. [944.] H. 0.22. 2071, H. 0.42. *Poli*, 41, II.
2072. Similar: wide rim, twisted handle, faint bands of brown paint. H. 0.21.
2073. Little coarse jug rather like 1021. H. 0.06.
- 2074-2075. Forms like 1023: 'bottle-jugs.' 2074, H. 0.125. 2075, H. 0.146.
2076. Krater: small and coarse: like 1123 ff.
2077. Oenochoe: with oval body and high shoulder: handle of two strips: same ware as 2080-2081. H. 0.21.
2078. Oenochoe: longer neck: coarse white ware. H. 0.188.
2079. Oenochoe: small globular body: graceful neck. H. 0.08. *Amathus*, 128.
2080. Lekythos, like 1891-2, imitation of Greek ware. H. 0.22. *Poli*, 158, II.
- N. B.—Characteristic of a large group of tombs at Poli.
2081. Fantastic vase (askos) like a wine-skin. H. 0.15. *Poli*, 124, I.

2082. Pear-shaped jug, like a wine-amphora, but with only one handle.  
H. 0.48.  
2083. Coarse long-bodied jug, pointed below, ribbed outside, with one small handle on the shoulder. [795.] H. 0.295.

**Handleless Bottles of the kind once known as Tear-bottles.**

2084. Body conical, flat base. H. 0.185. Cf. types of glass vessels, p. 102.  
2085. Pear-shaped, very large. H. 0.25.  
2086. Same shape, slenderer: brown mouth and black horizontal bands.  
[968.] H. 0.042.  
2087. Nearly globular: coarse black glaze. H. 0.11. *Poli*, 93, I.  
2088. Egg-shaped body: neck and foot alike in form: two rudimentary horizontal handles. H. 0.235. *Poli*, 41, II.  
2089. Dark grey clay: white bands: common at Salamis (O-R. 1880).  
H. 0.142. *Poli* (C.E.F.), E.  
2090. Dark grey clay: plain. [815.] H. 0.17.  
2091. Reddish clay. H. 0.152. *Poli*, 26, III.  
2092. Flatter shoulder. H. 0.055. *Poli*, 8, I.  
2092 a. Heavier type. H. 0.18. *Poli* (C.E.F.), I.  
2093. Dull red slip: shape like 2089, 2091. H. 0.162.  
2094. Grey: similar: broad lip and base. H. 0.265. *Poli*, 56, I.  
2095. Reddish clay. [797.] H. 0.265.  
2096. Form like 2090, only more regular: exactly like a lekythos from Salamis: small: very rough. H. 0.09.

*Similar forms with two handles from rim to shoulder.*

2097. Pointed below: coarse ribbed ware: handle and foot red, also red stripes around shoulder and body. H. 0.26.  
2099. With standing base: white ware. H. 0.232. *Poli*, 214, II.  
2098. With standing base: reddish ware with bands of glossy red paint. *Poli* (C.E.F.), J.

**Red ware with bright red glossy slip.** Cf. *Brit. C* 390-95.

(a) *One handle.*

- 2100-2101. Globular jug. 2100, H. 0.16. [953.] 2101, H. 0.145.  
2102. Sloping shoulders: impressed basket ornament. [692.]  
2103. Sloping shoulder: higher base. [907.] H. 0.157.  
2104. Similar: coarser ware. H. 0.18.  
2105. Similar: blackish. H. 0.162.  
2106. Nearly flat shoulder: angular handle. H. 0.182.  
2107. Similar. [962.] H. 0.236.  
2108. Wide neck. H. 0.18. *Amathus*, 41.  
2109. Body angular. H. 0.145. *Amathus*, 41.  
2110. Flat shoulder: upright sides; cream-coloured ware: red rim and bands on shoulder. H. 0.17. *Amathus*, 285.

(β) *Two handles.*

2111. Shaped like 2103. H. 0.29.  
2112. Similar: band of impressed ornament. H. 0.288.  
2112 a. Similar: shape like 2080 but discoloured. H. 0.215. *Poli*, 41, I.

**'Aretine' or 'Samian' red ware: probably all imported.**

2113. Large flat plate with base-ring: low upright rim, with egg-and-dart moulding impressed outside. D. 0.51. *Katydata-Linu*, 1883.

2114. Similar, smaller: alternate dolphins and rosettes in relief outside.  
D. 0.152. The same locality and the same excavation.
2115. Similar fine fabric: rudimentary handle ornament , twice outside: maker's mark VILLI in the impression of a human foot.  
D. 0.182.

2116. Base of similar: maker's mark

PRINCE  
PS. TITI

D. 0.10.

- Salamis*, Site D. [J. H. S. xii. 92, fig.].
2117. Saucer with slanting sides and flat rim. D. 0.166, H. 0.025.
2118. Similar, without rim. D. 0.121, H. 0.02. [471.] *Katydata-Linu*, 1883.
- 2118 a. Small, accurately worked plate: two holes are bored horizontally into the foot. D. 0.063, H. 0.01.
2119. Bowl with distinct rim: rings of impressed dots. H. 0.065, D. 0.10.
2120. Deep bowl on narrow foot with handles: coarse ware. D. (from handle to handle) 0.15, H. 0.06. A. P. di Cesnola, 1878. *Salamis*.
2121. Similar coarse blackened ware. D. (handle to handle) 0.163, H. 0.065.

#### Imitation of native forms.

- 2122-2125. } Shape like 1023, but taller. H. 0.153-0.206.
- 2130-2131. } 2126. Bowl like 929. *Poli* (C. E. F.), O.
2127. Deep bowl on foot.
2128. With tall concave rim. *Amathus*, 282.
2129. Similar. H. 0.078, D. 0.105. *Poli* (C. E. F.), S.
2132. Lamp filler, shape like 1689. H. 0.085. A. P. di Cesnola, 1878.
2133. Lamp filler: blackened ware. H. 0.073. *Amathus*, 120.
2134. Deep bowl with low upright rim: two loop handles on shoulder, and tubular spout in front. H. 0.15.
2135. 'Bottle-jug' like 1023. [831.] H. 0.127.
2136. 'Bottle-jug' like 1025: coarse black glaze. H. 0.11.
- 2137-2138. Small coarse jugs of similar form. 2137, H. 0.078. 2138, H. 0.065.
2139. Shaped like 983: very coarse. H. 0.087.
- 2140-2141. Krater like 1635: small [833]. H. 0.08.
2142. Jug with oval body and narrow neck. H. 0.095. A. P. di Cesnola, 1878. *Salamis*.
2143. Like 2019. H. 0.051. *Poli* (C. E. F.), O.
2144. Like 2019: coarse black slip. H. 0.051. *Poli* (C. E. F.), O.
2145. Like 2019: taller. H. 0.065.
2146. Small model of a bird-cage or portable brazier, with handle above, and one hole in the side. H. 0.07. (Cf. A. P. di Cesnola, Salaminia, Pl. xx. 18, 20: Ashm. Mus.: S. Kens. Mus. 311, 1883.) *Amathus*, 128.

#### Typical forms of other materials copied in earthenware.

- (a) *Alabaster*. Cf. alabaster vases 2401 ff. A sp. in Cambr., Fitzw. Mus. (*Papho*), imitates the banded alabaster in red slip.
2147. Fine Samian red ware, like 2101. H. 0.12. *Amathus*, 130.
2148. Cream-coloured clay: long neck. [843.] H. 0.151. *Kurion*, 1884.
2149. Cream-coloured clay: spindle-shape. H. 0.195.

(β) *Glass.*

2150. Like 2677. H. o.158.  
 2151. Like 2575. H. o.15. *Am.* 13.  
 2152. Like 2554: neck varnished  
     black. H. o.138.  
 2153. Like 2634: black painted  
     neck. [908.] H. o.12.  
 2154. Like 2619. H. o.14.

## Miscellaneous.

- 2159–2161.** Tomb Group found isolated in the north-east corner of the Bronze Age necropolis. *Ag. Paraskevi*, 1894, 12.  
**2159.** One-handled jug; cf. 2116. H. 0.163.  
**2160.** Amphora: form between 2071 and 2112. H. 0.135.  
**2161.** Amphora: form between 2041 and 2071. H. 0.258.  
**2163–2164.** Child's rattle: barrel-shaped, with pig's face: eyes perforated: brownish varnish. L. 0.122–0.13, H. 0.065–0.082. Cf. O-R. *Mitth. Ath.* vi. p. 244.  
**2165.** Similar: goat's head and handle over back above: hole behind handle, and spout above: brownish varnish. L. 0.18, H. 0.137. Cf. Cesnola, *Salaminia*, Pl. xx. 14.  
**2166.** Hemispherical bowl with flattened base: brownish slip: inside, ivy wreath and rings in white paint. [1975.] D. 0.113, H. 0.045.

STAMPS ON HANDLES OF AMPHORAE.

<sup>1</sup> These are chiefly Rhodian: the letters are in relief except on 2338 presented by the late Mr. D. Pierides of Larnaka.

The sign ] means that the handle is broken: /// that the letters are effaced or mis-struck: \* refers to Pl. VIII: † to stamps noted by Dumont; 'Rev. Arch.' 1873, i. 317 ff.

A. Circular: Rhodian flower, as on coins: lettering in a border round it, generally to be read from within the circle. Cf. J. H. S. xii. 326.

(a) Names of magistrate and month : filling the whole circle.

(3) Maker's or vendor's name: above the flower.

2201. ΕΠΙ ΑΡΑΤΟΦΑΝΕΥΣ ΑΓΡΙΑΝΟΥ  
 2202†. ΕΠΙ ΑΙΝ/[.....Κ]ΑΡΝΕΙΟΥ  
 2203. [ΕΠΙ]Φ[Α]ΝΟΦΑΝΤΟΥ ΣΜΙΝ[ΘΙΟΥ] Written left to right  
     on die, to be read from without the circle.  
 2204. ΣΑ//ΜΙΑΣΥΕΤΑΡΚΟΧΡΑ[ΙΠΕ] = 'Επὶ Ἀρχοκράτευς Αἰμ//ας.  
 2205. ]ΕΥΕΠΙΠΛ[  
 2206. ]ΑΡΧΟ[ ]ΑΜΙΟΥ[  
 2207. ///ΡΟΤΙΚΡ//ΙΝ//ΝΟΣ///  
 2208. ]ΣΩΤΗΡΙΑ///  
 2209. ΕΠΙ]ΛΥΣΙΠΠΟ[Υ...  
 2210. ///ΔΑΜΟΝΑ///  
 2211†. ΔΑΜΟΚΡΑΤΕΥΣ  
 2212†. ΕΛΛΑΝΙΚΟΥ  
 2213. ΕΛ///  
 2214-2214a. ΧΡΗΣΙΜΟΥ  
 2215. ///Α ΤΑΚΛΕΟ///  
 2216. ///ΑΣ///  
 2217. ///ΕΝΕΥΣ///  
 2218. ΔΑΜ///  
 2219. Α]ΡΙΣΤ///  
 2220†. ΙΠΠΟΚΡΑΤΕΥΣ

<sup>1</sup> So also are those in Turin Mus. (Cesn. Coll.), and one from Salamis (Site D.). J. H. S. xii. 141 (a); and one from Poli in Fitzw. Mus. (b); cf. C. M. 2024.

a.

\*ΔΙΣΚΟ  
ΔΔΜΟ  
ΔΔ  
ΜΙΔ

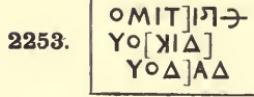
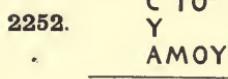
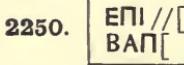
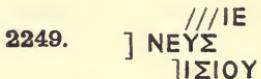
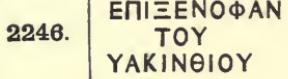
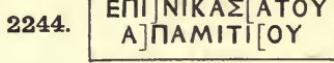
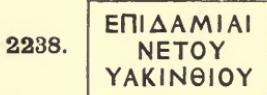
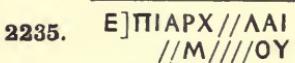
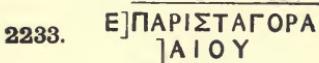
b.

ΑΡΚΥΕΙΝ  
ΝΙΤΟΙΟΝ  
ΗΤΙΝΔΙ

B. Rectangular stamp: same formula: magistrates in alphabetical order.

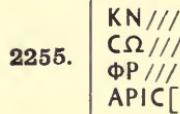
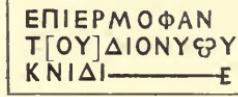


\* A bruise in the clay, affecting the adjacent letters.



cf. 2248.

2254. Knidian amphora.



## C. Magistrate's name and symbol.

2261.	rayed head of Helios ‡ right. <b>ΕΠ///Ω ΔΑΜΟΥ</b>	2262 †. ? same symbol as 2261. <b>ΕΠΙΚΛΕ ΩΝΥΜΟΥ</b>
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## D. Name in genitive: sometimes that of a month.

2266.	ΑΜΜ///: cf. † (in a wreath).	2285.	<b>ΥΑΚΙΝΟΥ ΜΑΡΣΥΑ</b>
2267.	]ΑΜΠΡΙΟΥ	2286.	ΜΝΑΣΩΝ
2268.	ΑΜΥΝΤΑ	2287.	///ΜΑΛ///
2269.	ΑΝΔΡΙΚΟΥ	2288.	ΝΑ///ΙΟΣ
2270.	//////////Λ ΑΝΤΙΦΑΝΟΥΣ	2289.	ΙΙΚΜ+Ο[Y]
2271.	ΒΟΙΣΗΟΥ	2290.	Y NA OY
2272.	ΒΡΟΜΙΟΥ	2291.	I·MIT ΑΤΙΔ
2273.	ΒΡΟΜΙΟ[Y]	2292.	ΞΕΝΟ//// ΑΓΡ[ΙΑΝΟΥ
2273 a.	? ΒΡΟΜ?ΙΟΥ (B-M doubtful)	2293.	ΠΑΙΑΙΝΟΥ
2274.	ΒΡ//[,	2294.	ΠΑΥΣΑΝΙΑ [28]
2275.	ΔΑΜΟΙ[ [40]	2295.	ΠΟΛ//// /////////
2276.	ΕΠΑ///	2296.	]ΡΑΞ
2277.	]ΝΙΠΕ	2297.	ΣΗΝΑ[
2278.	ΕΡΜΙΑ///	2298.	ΣΤ///
2279.	ΗΡ////Α Ε Μ Ι Ο Υ	2299.	]ΠΟΝ E]ΥΣ
2280 †.	ΘΕΣΜ///// ΕΠΙΓΟΝ/////	2301.	]Μ[ΑΙ]ΟΥ
2281.	ΘΕ//// ////ΑΜΟ//	2302-2303.	hopeless.
2282-2283.	KΡΕΟΝ ΤΟΣ		
2284 †.	ΜΑΝΙC[Μ ΑΡΙΟC		

## E. Name in genitive: with trade-mark.

2310.	ΑΥΜ/// 	2312.	<b>ΑΜΩΝ rosebud ▽//VV///</b>
2311 †.	ΑΜΥΝΤΑ. Wreath.		

2313. ΑΝΔΡΙΚΟΥ  
caduceus
- 2314-2315. ΑΝΤΙΜΑΧΟΥ  
caduceus
- 2316†. \* Μ \*  
ΑΡΙΣΤΑΡΧΟΥ  
\* Σ \*
- The letters in the field are doubtful.
2317. ΑΡ[ΙΣΤΙ]ΠΠΟΥ  
dolphin to right
- 2318†. \* ΑΡΙΣΤΟΚΡΑΤΕΥΣ  
\* \* \*
2319. ΔΙΣΚΟΥ  
kantharos
2320. /////  
ΕΡΜΙΑ
- N.B.—With these cf. the Ceccaldi collection of Cyproite examples published by Dumont, 'Rev. Arch.' 1873, i. 317 ff. = Mélanges d'Arch. et d'Épigr. (1892), xxi. 160 ff. Cf. also Fabretti, 'Bull. Inst. di Roma,' 1870, p. 203.
- F. Initials, monograms, and devices. \* refers to Plate VIII.
- 2331\*. Within an erect oval, A above a heart-shaped symbol.
2332. Ξ? Knidian trident.
2333. ////ΔΑΜΙΝΥ//// written round within a circle, to be read from within.
2334. HP monogram, in a circle.
- 2335†. ΛΥ
2336. ΛΥ  
Ι
2337. ΜΑ
2338. ΜΟ
2339. ΝΥ//////ΝΤΟΣ written round within a circle, to be read from without.
2340. Similar circle with central ring, and traces of letters.
2341. ΟΔ
2321. ΜΙΔΑ  
caduceus: grape cluster
2322. [ΜΙΔ]Α  
caduceus: grape cluster
2323. \* ΟΝ ///// ΚΟΥ
2324. caduceus      ]ΣΜΙΟΣ  
upright: long-handled axe
- 2325-25a. ΣΩΚΡΑΤΕΥΣ torch
2326. crossed  
cornucopiae      Τ[ΙΜ]ΑΡΑ  
                        TOY
- 2342\*-2344\*. The letters Ο and A-N (monogram), variously arranged. 2342 adds a lotos-bud.
- 2345-2350. In a square stamp:—  
2345\*. Probably ολυμπίου.  
2346-2347. Ο within Π.  
2348. A within Π.  
2349. Π.  
2350. P retrograde.
- 2351\*. Monogram Μ-Λ (?) in a rounded rectangle.
- 2352\*. Circle divided into four quadrants: Σ in top left, Γ bottom right.
- 2353\*. Monogram in an upright rectangle. Φιλα.....
- 2354\*. Almost illegible.
2355. ? Young head to left: in square.
2356. Warrior with spear, charging to left. Impression from a convex intaglio gem.
2357. Amphora, outlined.
- 2358-2362. Illegible: various.
2362. The broad rim of a large vessel: stamp illegible.

## VASES OF ALABASTER.

In Egypt these vases are found commonly in nearly all periods, and it is probable that their use was introduced thence into Cyprus, where alabaster is plentiful and of fair quality, though not of the finest banded variety. Those of the latter, which have been found in Cyprus, are almost certainly Egyptian. The most characteristic and only early shape derives its name from the material: amphorae with small curled handles on a spindle-shaped body, and other forms copied from pottery, were certainly made under Greek influence, and do not often occur in the striped Egyptian material. The earliest alabastra found in Cyprus are from sixth-century tombs<sup>1</sup>: the latest are of uncertain Hellenistic date.

### Alabastra.

(a) *Nearly cylindrical: rounded below: broad lip above.*

**2401-2403.** Colossal specimens of very thick fabric. **2402** is of a peculiar black-flaked variety. [801-803.]

**2404.** *Tamassos.*

**2405.** *Kuklia.*

**2406.** *Poli* (C. E. F.).

**2407.** *Poli*, 20, III.

**2408.** [807.]

**2409.** *Amathus*, 207.

**2410.** *Poli* (C. E. F.), B. 11.

**2411.** *Poli* (C. E. F.), G.

**2412-2413.** *Kuklia.*

(β) *Unusual shapes.*

**2431.** Pointed below.

**2432.** No neck or rim.

(γ) *Imitations in other materials.*

**2441-2444.** Limestone.

**2441.** *Poli*, 117, I.

**2446.** Clay. Cp. 2147-2149.

### Amphorae.

**2451-2460.** With small curled handles on a spindle-shaped body. Hellenistic.

### Miscellaneous forms.

**2461.** Rimless, nearly cylindrical, with four handles on a curved shoulder.

**2471-2472.** Saucers with four flat rectangular projections on the rim: often found with grinders in the shape of a bent finger: probably used to prepare rouge. [809-810.]

**2481.** Bowl on conical foot.

**2491.** Stone vessel with conical body and long, wide, cylindrical neck: a [pair of] lions on the neck as handles. *Kuklia*, 19.

Cf. specimens in Tomb Groups, p. 173 ff., and Spindlewhorls, p. 55.

<sup>1</sup> But alabaster vases were found in 1896 in the Mykenaean necropolis at *Salamis* (Tomb Groups 25, 43, 59, 78, 82, 94, 96, p. 184 ff.).

## GLASS.

Phoenicia is popularly supposed to have been the great centre of the glass industry in antiquity. The earliest factories and deposits of glass, however, which have been discovered hitherto, are in Egypt, and extend back to the twelfth dynasty, where they are already fully developed; while the indigenous glazed-porcelain industry points to a probably even earlier date for this kindred art. Meanwhile, glass factories have not yet been determined for any period in Phoenicia, nor are Phoenician sites notable for abundant deposits of glass in tombs.

On the other hand, glass even of good quality is found, though rarely, in Bronze Age tombs in Cyprus (Introd. p. 15); and it is obvious that the unavoidable occurrence of vitreous slag in metal smelting might well have suggested the art of glass-working at a very early period.

The glass and glass paste ornaments which are characteristic of the later Mykenaeian Age are of quite different quality from the Cypriote, and are always cast; whereas the latter are almost always rolled or modelled.

It is, however, evident from the similarity of the fabrics, that the coarse glass beads which begin to be common in early Greek and Italian tombs in the ninth and eighth centuries, are closely related to, if not derived from the same source as, the Cypriote. The knowledge of them was very probably spread, in part at least, by Phoenician traders; so that the Greek tradition may well be valid as regards the *immediate* provenance of the first glass seen in sub-Mykenaeian Hellas.

The magnificent vases of coloured opaque glass of the sixth century are very rare in Cypriote tombs, and there is no evidence that they were ever made in Cyprus: Rhodes and Naukratis are the most probable centres of the manufacture.

Glass, in fact, does not become common at all in Cypriote tombs until the later Ptolemaic Age, when all the common types of cast opaque glass and plain and coloured blown glass become very frequent. It is even possible that the plain blown glass dates wholly from the Roman period. Their iridescent surface is of course due to partial disintegration of the glass, and this depends upon exposure, in the earth, to damp and oxidation.

A Hellenistic or Roman glass-factory was found at Tamassos by O-R. in 1885, and specimens of the slag and waste droppings of the glass thence are exhibited in the Museum, No. 2999. (*Chroniques*, pp. 269, 295.)

The principal fabrics are as follows:—

A. **Thick Opaque Glass**, cast in sand over a sand-core and ornamented with spiral threads of opaque coloured glass rolled into the molten surface: arched and waved lines were produced by drawing a sharp instrument down, or up and down, the sides of the vessel while still viscid. There are three fabrics, quite distinct in form and colouring, and with an apparently unbroken interval of some centuries between them: they are—

- I. The Mykenaean Fabric: closely resembling the xix Dyn. glass from Gurob in Egypt. Only at *Enkomi* (1896, Brit. Mus.).
- II. The VI-V Century Fabric, of which the Cypriote specimens are indistinguishable from those of Kamiros. The technique is the same as that of the so-called *Phoenician* glass made in Egypt under the eighteenth and nineteenth dynasties: but the colours and forms are distinctive.
- III. The Hellenistic Fabric: amphorae and alabastra of much coarser fabric, less opaque glass, and much less brilliant and tasteful colouring: black or brown ground frequent. This begins perhaps in Hellenistic times, but is commonly found with the Blown Glass B.

**B. Colourless Blown Glass:** thin and transparent; often found iridescent. The forms vary indefinitely, but the following styles prevail:—  
 a. Bottles with flat base. b. One-handled jugs. c. Handleless bottles, pointed below. d. Bowls. e. Tumblers. f. Plates. g. Thicker glass bowls, hemispherical or conical. For analyses, v. Sandwith, 'Archaeologia,' xlvi. p. 140.

**C. Coloured Blown Glass:** dark blue, green, amber, or amethyst, or mixtures of these.

**D. Welded Glass,** composed of parti-coloured rods.

**E. Painted Glass,** thin bowl covers of fabric B, with distemper painting on the under side.

**F. Toilet Articles of Variegated Glass** (cf. D) complete the series; namely—*a.* Stirring rods; *b.* Needles; *c.* Finger-rings.

**A. THICK GLASS CAST IN SAND, AND ORNAMENTED WITH SPIRAL THREADS ROLLED INTO THE MOLTEN SURFACE.**

**II. Sixth Century Fabric.** Cf. Kamiros.

2501. Small one-handled bottle, with pear-shaped body and short neck with rim: dark blue glass with yellow and white lines on shoulder, and zigzag white lines below. *Poli*, \*117, I. Cf. Cambr., Fitzw. Mus., No. 90 (*Poli*, C. E. F.).
2503. Fragments of a smooth spherical vessel of white porcelain with pale blue glaze. *Amathus*, 293.

**III. Hellenistic Fabric.** All from *Amathus* except 2511 and 2536.

*a.* Amphorae, pear-shaped body, long cylindrical neck and elaborately scrolled handles: bluish-black ground, with lines of the colours named; striations upwards, or downwards, or alternately.

(*a*) *With foot below.*

2511. Yellow: alternately. *Soli*.

2512. Yellow and white: alternately. *Amathus*, 19.

(*b*) *With knob below.*

2513. Yellow and white: upwards. *Amathus*, 290. Cf. Cambr., Nos. 93, 104 (*Amathus*).

2514. Brown and white: upwards. *Amathus*, 213.  
 2515. Brown and white: upwards. *Amathus*, 280.

(γ) *Wider form with foot.*

2516. Light blue: irregularly. *Amathus*, 19.  
 2517. Yellow: alternately. *Amathus*, 221.  
 2518. Yellow: alternately. *Amathus*, 18.

*b. Alabastra.*

(α) *Foot below: two scrolled handles: lines white and yellow: striated alternately: handles as follows:—*

2520. Blue. *Amathus*, 41. Cf. Cambr., No. 84 (*Poli*).  
 2522. Amber. *Amathus*, 290. 2524. Handles missing. *Amathus*, 41.

(β) *Pointed below, handles rudimentary.*

- (ι) White lines striated upwards.  
 2526. *Amathus*, 221. 2534. *Amathus*, 188.  
 2530. *Amathus*, 224. 2535. [No. lost.] Green lip.  
 2532. *Amathus*, 232.

2528 (2). Yellow and white: striated alternately. *Amathus*, 130.

2536 (3). Pale blue: striated alternately. *Kurion*, 1886. Cf. Cambr., No. 18 (*Kurion*): Lou. 8702. This sp. might be as early as the third century B.C.

N. B.—A number of fragmentary and unrecorded specimens are omitted.

**B. THIN TRANSPARENT BLOWN GLASS: OFTEN  
IRIDESCENT THROUGH DECOMPOSITION.**

*a. Bottles.*

(α) *Long-necked: bodies of various shapes.*

- 2551-2552. Globular: short neck and heavy rim.  
 2553-2563. Similar, diminishing in size to 0·03 m.  
 2564-2566. Small, with rather squat body.  
 2567-2600. Hemispherical or conical: tall neck with rim: many varieties.  
 2601. Angular: flat shoulder.  
 2602-2609. Body pressed flat; neck long.  
 2610-2611. Club-shaped in two stages.  
 2612-2614. Neck pear-shaped.  
 2615-2635. Thicker make: in series growing broader below. Cf. 2553 ff.  
 2636-2670. Miscellaneous: very small specimens of preceding types.

(β) *Short-necked.*

- 2671-2675. Funnel-shaped neck.  
 2676-2679. Cylindrical: wide lip and base. Cf. Cambr., Nos. 11, 26 (*Amathus*).  
 2680. Fluted body: funnel-shaped neck: opaque.  
 2681. Similar: clear glass.  
 2682-2683. Globular body: short neck: two scrolled handles.

*b. Jugs with one handle.*

(α) *Cylindrical.*

2684. Short neck and no handle.

2685. Similar: larger: one broad handle. Cf. Cambr., No. 112 (*Tremithus*).  
 2686. Similar: shorter bodies.  
 2687-2688. Similar: shorter necks.

(β) *Pear-shaped and globular.*

- 2689-2690. Squat, pear-shaped. 2691-2692. Globular: longer neck.  
 2693-2699. Similar: smaller. Cf. Cambr., No. 92 (*Idalion*).  
 2700. Similar: raised band of glass on shoulder.  
 2701-2702. Conical.  
 2703. Like 2692, but with base-ring; very graceful specimen, finely iridescent.

(γ) *Square and prismatic.*

- 2704, 2705. Six-sided body, blown in mould to represent a tortoise-shell. The British Museum has a specimen from same mould, bought in Syria, but probably of Cypriote fabric.  
 2706. Without handle. 2707-2710. With one handle.  
 2711-2712. Six-sided.

c. *Handleless Bottles, pointed below.*

2713. Pear-shaped. 2714-2715. Long and narrow.

d. *Bowls.*

- 2716-2718 a. Hemispherical, without rim.  
 2719-2724. Hemispherical, with slight rim. Cf. *St. Germain*, 15136.  
 2725. Sides nearly upright: slight rim.  
 2726-2732. Kymation outline, with base-ring. Cf. Cambr., Nos. 39 (*Idalion*), 114 (*Soli*).  
 2733. Taller, narrow mouthed, with distinct rim. Cf. Cambr., No. 21 (*Salamis*): *St. Germain*, 18021.  
 2734. Kantharos, with deep upright sides: thick greenish glass.  
 2735. Flat saucer.  
 2736-2759. Varieties like 2716-2723.  
 2760. Similar: sides upright: outward lips.  
 2761-2766. Sides incurving above: successively taller and narrower.

e. *Tumblers.*

(a) *Funnel-shaped.*

2767. With base-ring: kymation outline.  
 2768, 2769, 2769 a. Plain sides: wider above. Confiscated at *Kophino* and presented by the Commissioner of Larnaka, 1894.

(β) *Sides pressed in so as to be square in section.*

2770. Tall, funnel-shaped: eleven deep flutings. KBH. lxv. *Soli*.  
 2771-79. Four concave sides: successively shorter and broader.  
 2780. Six sides. 2781. Eight sides.  
 2782. Four transverse depressions. Cf. *St. Germain*, 32669 (*Sidon*).

f. *Plates, large and flat, with rim.*

- 2783-2788. Circular: cf. *Larnaka (Turabi)*, 22-35\*, and Cambr., No. 55 (*Idalion*). 2789. Oval.

g. *Thick glass bowls, hemispherical or conical.*

- 2790-2794. Plain. 2792. *Kurion*, 1886. Cf. Cambr., Nos. 1 (*Amathus*), 31 (*Salamis*), 32 (*Karpassia*).

**2795-2796.** Coarsely reeded.

**2797-2798.** A pair: shallow, with plain upright rim: finely reeded below: translucent bluish glass. Cf. Cambr., No. 38 (*Idalion*).

#### *h. Miscellaneous.*

**2799.** Small pot with upright sides and broad flat rim.

**2800.** Similar: smaller, with perforated cover, like an inkstand, and one handle. KBH. lxv. *Soli*. Cf. sp. without handle in Rugby School Museum: pres. by Mr. C. D. Cobham [*Kition?*].

### C. COLOURED BLOWN GLASS.

#### *Dark blue, transparent.*

**2801.** Hemispherical bowl, like 2791. Cf. Cambr., No. 8 (*Tamassos*).

**2802-2806.** Small bottles, like 2560 ff., 2565 ff. Cf. KBH. lxv, and Cambr., No. 70 (*Salamis*): *Louvre (Myrina)*, 477.

**2807.** Slender pointed bottle, like 2714. Cf. Cambr., No. 78: *Lou. (id.)* 530.

**2808.** Narrow cylindrical bottle without lip and rounded below: middle third, of white glass: top and bottom thirds, of blue. KBH. lxv. *Soli*.

#### *Blue, with white streaks.*

**2809.** Of shapes between 2713 and 2714.

**2810 a, b.** Globular bottles. *Larnaka (Turabi)*, 22 a, 35 b.

#### *Dark green, transparent.*

**2811.** Hemispherical bowl, like 2791. *Kurion*, 1886. Cf. *St. G.* 15141.

**2812-2813.** Small bottles, like 2561 ff. Cf. Cambr., No. 86 (*Aphrodision*).

**2814-2819.** Coarse, thick, plain: small bottles, like 2636 ff.

**2820.** Coarse, thick, plain: like 2561.

#### *Amber-coloured, transparent.*

**2821.** Like 2556. **2822-2823.** Like 2625 ff.

**2824.** Like 2614 (translucent). **2825-2826.** Like 2714.

**2827.** Like 2791.

**2828.** Bowl with base-ring and upright sides, with projecting ring below.

**2829.** Hemispherical bowl, deeper than above, only translucent.

**2830.** Small bowl, like 2721, with base-ring and rim.

**2831.** Deep cup with projecting ring, like 2828.

#### *Amber, translucent, with opaque white streaks. Cf. 2842 (blue).*

**2832.** Small globular bottle: neck broken.

*Thin, transparent glass bottles: pear-shaped, with graceful narrow neck: thin spiral line of opaque glass outside.*

**2833.** Amber, white line. *Amathus*. Cf. Cambr., No. 25 (*Tremithus*).

**2834-2837.** White, white line. **2838.** White, green line.

**2839.** Blue, white line (fragmentary). Cf. Cambr., Nos. 65 (*Golgoi*), 77 (*Tremithus*).

#### *Miscellaneous.*

**2840-2841.** Plain translucent bottles of form 2603 ff., but fluted: fragmentary.

**2842.** Hemispherical bowl with base-ring and rim, translucent: blue glass with white opaque streaks. Cf. 2832 (amber). *Amathus*, 221.

*Amethyst-coloured, translucent, with opaque white wavy streaks.* Cf. Cambr., No. 64 (*Golgoi*).

2843. Pillar-moulded bowl with rim. KBH. lxv. *Soli*.  
 2844. Similar: with opaque white streaks. Cf. *Louvre (Myrina)*, 534: *Larnaka (Turabi)*, 1894, 22.  
 2845-2846. Amethyst: similar, plain.  
 2847. Shape like 2809, but with six concave sides.

#### D. WELDED GLASS, COMPOSED OF PARTI-COLOURED RODS. 'MILLEFIORE GLASS.'

2848. Bowl with tall foot: amber glass, with opaque yellow dashes: rim and foot edged with opaque spiral band of translucent dark blue and opaque white: fragments. [Shelf 376.]  
 2849. Similar: greenish glass, with opaque pale green dashes: spiral band of same colour: fragments. [Id.]  
 2850. Saucer: dark transparent blue ground: medley of composite rods and shreds of white and yellow. *Larnaka (Turabi)*, 45.  
 2851. Saucer: opaque blue with opaque white shreds. KBH. lxv. *Soli*.

#### E. PAINTED GLASS BOWL COVERS.

Thin, transparent blown glass, apparently cut from the concave bottom of bottles like 2551 ff., and painted in black outline on the convex (inner) side, with a white backing; colours occasionally introduced, so as to show through the gloss. The painting flakes away very easily. Cf. Chroniques, pp. 268-9; J. H. S. ix (1888), p. 274 (*Kuklia*); Cambridge, Nos. 33 (*Tremithus*), 118 (*Idalion*); A. P. di Cesnola, Salaminia, fig. 159.

2861. Draped female figure, full face: left hand raised to lift the luxuriant hair; right, by side, seems to hold drapery. Figured Reinach, Chroniques d'Orient, p. 268; KBH. lxvi. 5 (coloured). *Kurion*.  
 2862. Draped and winged figure, nearly full face: right arm, across body, holds a wreath: left extended downwards towards a palm branch. Cf. (for the attitude), Reinach, Chroniques, p. 268; KBH. lxvi. 4 (coloured).  
 2863. Draped youthful figure, cut off at the waist: wreath on head: tinted red.  
 2864. Nude female figure, full face: drapery over left arm: flowers in background, like 2866.  
 2865. Much corroded: traces of drapery and flowers.  
 2866. Nude female figure, like 2864. Figured Reinach, Chroniques, p. 268, 1st figure; KBH. lxvi. 1 (coloured); but much damaged since. *Kurion*.  
 2867. Draped female figure, full face: holding foliage in extended left hand (cf. Reinach, Chroniques, p. 268, 6th fig.; KBH. lxvi. 6). *Amathus*, 218.  
 2868. Apparently similar, much damaged. *Amathus*, 130.  
 2869. Similar: representation almost wholly gone. *Amathus*, 48.  
 2870-2881. Similar: representations wholly gone. Old Collection.

**F. TOILET ARTICLES OF VARIEGATED GLASS (cf. D).**

**2891–2895.** Stirring rods of twisted glass with ring handle. White, except 2893, which is dark blue. Cf. Cambr., No. 56 (*Idalion*): *Louvre (Myrina)*, 538.

**2896–2900.** Needles, with broad, flat, pointed eye-end, with spirals of opaque white: probably used as toilet-pencils to apply cosmetics. **2899–2900,** blue glass. KBH. lxxv. *Soli.*

**Finger-rings.**

**2901.** Cf. 4215: clear yellow with opaque yellow spiral: small round gem of blue glass. KBH. lxxv. *Soli.*

**2902.** Bezel large and oval: white glass. Cf. *St. Germain*, 15140.

**2903–2904.** Bezel flat. KBH. lxxv. *Soli.*

**2905.** Bezel concave, to hold a separate 'gem' which is missing. Cf. Cambr., Nos. 43 (*Paphos*: green glass gem like a watch-glass), 115 (*Amathus*, 3 spp.), 121 (*Amathus* and *Mariou*).

**4916.** Yellow glass ring: blue 'gem' edged with yellow.

**4917.** Yellow glass ring: brown 'gem.' Cf. *Kurion*, Tomb Group B. 12; p. 182.

**4921.** Glass ring with enormous flat bezel and blue glass gem.

**4922.** Bezel smaller.

**4923.** Hollow bezel for a lost glass gem. *Poli*, 25, II.

**4924–4926.** Oval concave glass like a watch-glass: probably the 'gem' of a similar ring. **4926.** Nearly flat.

**2909.** Fragments of glass and glass-slag from the furnace discovered at *Tamassos*. Reinach, *Chroniques*, p. 295.

## TERRACOTTAS.

General Collection, including all, now in the Museum, which do not belong to Tomb Groups (q.v.) or Collections from Sanctuaries (5001-6200). For the principal types and fabrics v. Introduction, pp. 27-32.

N. B.—A few stone statuettes are described under the terracotta types to which they belong.

### Nude female figures.

#### (a) Both hands on breasts.

3001. Very crudely moulded, without details. *Akhna.*  
3003. Egyptian style, flat-backed, with fringe of superfluous clay: heavy earrings, necklaces, armlets, and bracelets: red and black paint over white slip. *Tamassos, M. Δ. 17.*  
3005. Same type, very coarse native work. [440.]  
3007. Same type, less Egyptian influence.

#### (b) Left hand by side, right supports left breast.

3011. Native style with slight Egyptian influence: plaits of hair fall on shoulders: upper necklace of large beads, lower with large pendant disc. *Salamis, 'Toumba' Site, April 18.*  
3013. Very much worn and broken. *Kalopsida (surface).*  
(c) Right hand, in front of body, holds a bird. Cf. 3111.  
3015. *Akhna.* Presented, with the rest of the specimens marked Akhna, by Mr. C. D. Cobham, 1894. They are duplicates from the excavations of 1882.

**Flower-bearers.** Draped: mostly female: right hand across body, often holding flowers: left by side or lifting drapery. Cf. types from Kamiros, *Brit. B.* 118 ff.: *Louvre (Rhodes)*, Henzey, T-C.46-8.

3017. Male, bearded: chiton foldless: arm slung in a fold of the upper garment. *Akhna?* C. D. C.  
3019. Male, beardless: tall and narrow like 5003 (Voni): chiton and arm as before: limestone. *Salamis, 'Toumba' Site, April 17.*  
3021. Similar, headless: broader proportions: himation without folds, so that the border, cut in chevrons, hangs in front from left shoulder to right hip: arm as before. *Salamis, 'Toumba' Site, April 17.*  
3023. ? Female: flat-backed: chiton foldless: arm as before. *Amathus*, 58.  
3025. Similar, holding a small bowl: limestone.  
3027. Female (headless): right arm free, holding a flower: left holds drapery: limestone with traces of colour. *Akhna?* C. D. C.  
3029. Flat-backed, holding a flower. *Amathus*, 58.

3031. Female figure, well worked in the round, in chiton, himation, shoes, and pointed headdress: left hand holds flower: necklace of pendants: details and borders of drapery in red: swastikas on chiton: limestone. [443.] Cf. KBH. cciii. 3. *Poli* (O-R. 1885).
- 3032-3033. Similar, flat-backed terracotta: rosettes on headdress applied in relief: traces of red colour. *Poli*, 71, I.
3035. Similar, more elaborate, on pedestal, modelled behind: the elbows project and draw forward the outer garments: right hand broken, but probably held a flower: conical cap, with a row of six large rosettes over the forehead: two wavy locks of hair fall on each shoulder: Cypriote type of features: hair and eyes painted in black: upper part of body (chiton?) yellow: lower part (himation?) and shoes purple-red: traces of bluish green on skirt of chiton. (J. H. S. xi. p. 52.) *Poli*, B. 14.
- 3037-3039. Similar: coarser work: traces of purple red. *Poli*, 13, I.
3041. Similar: long curling hair: left hand draws drapery across the body. *Poli*, 13, I.
3043. Similar: flat-backed: right hand extended upwards in exhortation. *Amathus*, 28.
- 3045-3047. Similar: cf. 3041: work poor, moulded on base and background. *Poli* (C. E. F.), B. Cf. *Poli*, Tomb Group, 117, I. p. 174.

Same type, gradually modified by Greek influence into figures of the style of Myrina or Tanagra, but probably of Cypriote fabric.

3055. *Poli*, 72, I.
3057. *Poli*, 88, II. Cf. *Poli*, 75, I; 111, II; 142, II.
3059. Wears a broad stephane, and a thick twisted lock falling on each shoulder: left hand supports folds of himation, right is laid on the breast with fingers upwards, still as if holding a flower: Hellenistic work. *Poli*, 142, II.
3061. Figure of regular Greek style: hands in same position, but both enveloped in drapery. [426.]
3062. Similar: the position of the hands reversed.
- 3063 ff. Similar heads: one is in dark grey clay, like 3195.

*A. P. di C.* 1878.

'Votaries.' Standing female figures with both hands by sides.

3071. Style like 3011; broken below. *Salamis*, 'Toumba' Site, April 21.
3073. Similar. *Akhna*, C. D. C.
3074. Flat Cypriote style. *Amathus*, 251\*.
3075. Flat-backed Cypriote style: foldless chiton and headdress with flaps behind ears. *Amathus*, 186.
3076. Boldly and simply cut in soft stone. *Amathus*, 91\*.
3077. Same motive in Greek style: caryatid pose: right knee slightly bent. *Poli*, 59, I.
- 3079-3081. Similar: poor native copies: traces of red colour. *Poli*, 111, II.

Female figures with both arms extended outwards and upwards.

3083. Cylindrical wheel-made body: head rudely modelled, with high headdress flat in front. *Amathus*, 20.

3085. 'Snow-man' technique: arms turned downwards. *Akhna*, C.D.C.

3087. 'Snow-man' technique: wreath or cap added: arms broken: perhaps from a ring-dance. *Akhna*, C.D.C.

3089. Bearded male figure in pointed cap: 'snow-man' technique: ears added: arms downwards: transversely perforated near base: red and black colour. *Tamassos*.

3091. Female figure, moulded, in heavy veil and drapery: arms extended outwards and slightly forward. Probably a representation of a cult-statue. KBH. ccx. 20. [449.] *Akhna*.

3093. Female figure: drapery nearly foldless: Egyptian headdress and heavy necklaces. [981.] Patera or tympanum held over abdomen. *Akhna*.

**Nursing-mothers. Flat-backed stone statuettes of a heavily draped female figure seated in a chair with stout arms, holding an infant in tall pointed cap. Cf. Brit. Mus. (Dali): S. Kens. (432/1889).**

3095. Greek features: chair high-backed: figure in relief upon it. Cf. 5229 (*Khytroi*): St. Germain, 15166. *Akhna?* C.D.C.

3097. Cypriote features: chair low-backed: stout figure. Cf. 5223 (*Khytroi*). *Amathus*, 58.

3099. Chair with high uprights: figure projecting. *Poli*, 134. II.

3100. Head (perhaps of this type) with polos. [437.] 3100 a. Stone.

### Tambourine-players.

- 3101.** Flat fabric : tambourine held in left hand flat on breast.  
*Akhna*, C. D. C.

**3103.** Similar : projecting roll-headdress : long pendants below ears : two necklaces : tambourine hanging from right hand. *Akhna*, C. D. C.

**3105.** 'Snow-man' technique: headdress and ear-flaps added : tambourine held at arm's length. *Amathus*, 186.

**3107.** Similar : tambourine held flat on breast : black and red paint : eyss painted on breasts. KBH. ccvi. 5. *Kurion*.

**3109.** Like 3105 : ruder : tambourine held lower. *Amathus*, 186.

**3110.** Similar. *Amathus*, 251\*.

**Bird-carriers.** Cf. 5535 (*Kamelarga*) and 3015 above.

- 3111.** Same technique as 3103, but hollow: slightly archaic Greek features: necklaces and armlets: bird held by neck in right hand in front of body. [422.]

**3112.** Female standing figure: late Greek type of features (strong chin): polos and veil over it broken away: necklace of pendants: prominent breasts under sleeveless chiton: left hand below breast, supporting a peculiar ornament of discs, perhaps a dish of cakes: moulded: plain back: hollow. [424.] Cf. 5522-4 (*Kamelarga*).

## Harp-players.

- 3113-3115.** Rectangular harp held on left arm and played with right: style like 3001. Cf. 5516 (*Kamelarga*). KBH. xii. 1-3, 12. *Akhna?*  
**3117.** Similar, smaller. *Akhna?*  
**3119.** Flat-backed, moulded: Greek double chiton: polos with veil under it: plectrum in right hand. [436.] *Akhna.*  
**3121.** Polos: triangular lyre on right arm: red paint. KBH. ccii. 3. [428.] *Kurion.*

3123. Caricature of same type: comic actor seated, playing similar instrument. *A. P. di Cesnola*, 1878.

**Seated figures.** Cf. the large portrait groups from Poli, 3211 ff.

3125. Heavily draped, veil over stephane: cloak falling over knees: Cypriote features: hands on knees: drapery red. *Poli*, 134, II.

3127. Similar pose.

3129. Stephane, cheeks, chiton and chair-arms red on white slip.

*Poli*, 30, III.

3131. Right arm on breast: head missing.

*Poli*, 111, II.

3132. *Poli*, T. G. 106, II.

3133. Hellenistic style: two male figures on cushioned couch, in himation and high polos: that on the left holds on his knees a roll: that on the right a folding wax tablet. *A. P. di Cesnola*, 1878. Cf. fragment from *Tarsus*: *Louvre (Salle M)* (Langlois collection).

3135. Hellenistic style: a bearded man with bare feet and heavy conical cap sits wrapped in himation, which he gathers together with his right: left on knee. [157.]

3137. Cypriote style, modelled: ? bearded ? male figure in pointed cap with long flaps, and raised bands like 5555-6. (*Kamelarga*), and garments with chevron-fringe like 3021: thick boots fastened over ankles: right hand hangs by side: left, on breast under drapery, holds a spherical object. *Tamassos*.

#### Recumbent figures.

3139. 'Snow-man' technique: left shoulder resting on two pillows: head missing. [=5833.] *Salamis, 'Toumba' Site, April 26.*

3141. Greek influence: moulded: on four-legged couch. *Poli*, 111, II.

3143. Greek influence: moulded. *Poli*, 159, II.

3144. Similar. *Poli*, 20, II. Cf. *Poli*, T. G. 106 (three specimens).

3145. Group in 'snow-man' technique: a woman grinding corn with a saddle-quern, like C. M. 471-478: in front, a large vessel to hold the flour: a child, seated opposite, holds a sieve. [433.] [341 (Warren) *Tamassos*.] *Journ. Cypr. Stud. I. Pl. i. KBH. clxxiii. 19 b.* Cf. Dümmler, *Mitth. Ath. xiii. 286.* *Tamassos*.

3147. Warrior: 'snow-man' technique: conical helmet: on left arm a round shield with pointed central boss (cf. that from Amathus (*Cesn. Coll. N. Y.*), KBH. cxlii. 5 b): short sword in right hand. Cf. 5541-5542 (*Kamelarga*). *Tamassos, O.*

#### Temple-boy type. Cf. *Voni*, 5112 ff.

3151. Infant Herakles of wholly Hellenistic style, crouching on left knee and leaning on left hand, which holds by the head a snake coiled round the arm. (Fragmentary.) *A. Cesnola*, 1878.

3153. Temple-boy on right knee: himation falling from neck behind and wrapped round loins and legs: right hand rests on a disc? *A. Cesnola*, 1878.

3155. Temple-boy on left knee, in pointed cap. *Poli*, 77, I.

3156. Similar. *Poli*, \*106, II.

3157. ? Female figure on left knee: pointed headdress: somewhat archaic style. *Poli*, 159, II.

#### Miscellaneous Hellenistic motives.

3161. *Harpokrates*. Nude, on high seat: legs nearly straight: knees

outwards: wavy hair gathered in top-knot: left holds bird by wings: right, in front of body, holds ? flower ? ladle. *A. Cesnola, 1878.*

3163. *Eros*. Standing: wings spread: holds a bow in both hands: rough Hellenistic work.

3165. Crouching on the back of a wreathed swan. [435.] *A. Cesnola, 1878.*

3167. Seated astride a goat: both hands to right. *A. Cesnola, 1878.*

3169. Two Erotes embracing: one has drapery on left arm: fine Hellenistic work, but much worn. *Poli, 93, I.*

3171. *Eros and Psyche*. Ordinary Hellenistic motive.

3173. Caricature of same motive by comic actors: grotesque group: female figure, in heavy pink drapery, supporting chin with right hand, turns away to right from grotesque male figure in red comic mask, yellow chiton, and pink himation from waist downwards, who is about to embrace her: broken below. KBH. ccviii. 1. *Kurion.*

*Satyrs, &c.*

3175. Nude Silenus, astride: 'snow-man' technique: nose and crown of leaves with pendants added: right arm extended as if towards mouth: left hangs down: support like a third leg behind.

3177. Nude satyric figure in comic mask, playing syrinx: limestone.

*Poli, 44, II.*

3179. Satyr, squatting, playing double flute: moulded. *Poli, 93, I.*

- 3181-3183. Satyr, same pose, without flute. *Poli, 146, II.*

*Masks.* Cf. Heuzey (*Louvre*), No. 82-3.

3185. Archaic female head like those from Tanagra, but probably of Cypriote fabric. *Poli, 142, III.*

3187. Tragic mask: eyes and mouth perforated: double fringe of dishevelled hair, coloured red: face yellowish brown.

3189. Draped female figure: right on hips: left extended: head missing. *Salamis, C. 21 M.*

3191. Similar: Tanagra type: hair drawn together on top of head: right by side, left on hip, both under drapery. [427.]

3193. Similar: native clay, very fragmentary. *Amathus, 189.*

3195. Nude female figure with luxuriant hair: apparently pregnant: left hand to head, elbow supported on right palm: dark grey clay (cf. *Amathus*, Brit. Mus. 94/11/1/303) with white slip. *Amathus, 296.*

3199. *Hermes Kourotrophos*: nude, except himation fastened on left shoulder: right arm (broken) falls downwards and backwards: child on left arm, draped from waist. *A. Cesnola, 1878.*

3200. *Hermes*. [Torso.] *Poli, T. G. 117.*

3201. *Hermes with attributes of Herakles*, or vice versa: cloak round shoulders, hanging behind and over bent left arm: caduceus in right.

3203. Male figure, standing, in very short chiton like 5901 ff. (Amargetti): twisted belt: himation from shoulders and bent left arm: right on hips, fingers spread: head missing, and attribution doubtful. *Amathus, 28.*

3205. Nude male torso: right holds spindle-shaped thunderbolt: left retains drapery, which falls from left shoulder behind.

3207. Male figure, standing: head missing: himation about hips and hung over left arm, which rests on a column or tree and holds a bird: right on hip. *A. Cesnola, 1878.*

Portrait figures, usually seated; a wholly naturalistic type, almost confined to the necropolis of Marion (Poli): modelled hollow in thin fragile grey clay; with chalky white slip, and occasional traces of colour. Fourth century onwards. KBH. clxxxvi-clxxxvii.

(a) *Young male figure in chiton and himation, seated on chair, generally high-backed: both hands in lap.* Cf. Brit. Mus. C 155.

3211. Wreath of leaves in hair.

3213. Hair in fillet: small female figure stands by right side of chair.

3215. Hair short and loose: rather fuller features.

3217. [Head missing]: left hand rests on a small bird.

3219-3223. Head and arms missing.

3225. Hair or stephane high on forehead and crowned with leaves: veil over all.

(b) *Female figures, similarly seated.*

3227. Holding very small child on left arm= J. H. S. xii. p. 324-5, fig. 6.

3229. Holding child on right arm: fragmentary.

3231. Youthful features: wavy hair under veil, which is drawn round across lap and held in right hand: head bent and leaning on left arm, which is enveloped to wrist in veil. *Poli*, 72, II.

3232. Head of similar figure. *Poli*, T. G. 26, I.

(c) *Male figures recumbent on left elbow on couch with cushions.*

3233. Bearded: crowned with wreath: couch quite plain. Cf. Brit. Mus. C 156.

3235. [Head missing]: couch has legs: a small stool projects in front near the foot, on which are the feet of a small [missing] figure. Cf. Brit. Mus. C 154.

3245. Frieze in high relief from the front of a similar couch:—figures from left to right as follows:—(1) draped female figure: tree with (2) small figure in branches, and (3) another on right side of it below, facing (1): (4) draped female figure, full face, looking up at (2) in the tree: (5), (6) similar figures, full face; right hand slung in fold of drapery, left concealed by side; between them a palm tree: (6) looks away to left at [something missing]: there was apparently room for two more figures on the broken part.

3246. Fragment of a similar figure in stone: flat-backed: a small child lies in front of the larger figure.

(d) *Various types in the same technique.*

3247. Female figure, standing, on square pedestal: left hand raised to the head: right holds drapery.

3248. Similar: both hands concealed in girdle folds.

3249. Male figure, nude, standing: oenochoe in right hand [torso].

3250. Male figure, in short chiton [lower part].

N. B.—Thirteen male and three female heads of this class are not catalogued.

#### Birds, moulded.

3251-3255. Doves. 3251. *A. Cesnola*, 1878. 3253. *Poli*, 61, I.

3255. 20, II.

3256. T. G. 26, I.

3257. Swan. *Poli*, 20, II.

3259. Cock. *Poli*, 20, II. KBH, cx. 6.

## Birds: 'snow-man' technique.

3261. *Amathus*, 275.                            3265. *Salamis*, 'Toumba.'
3262. *Amathus*, 251.                            3267. *Poli*, 28, III.
- 3263-3264. *Amathus*, 275.                    3269-3271. *Tamassos*.
3273. Bird: roughly cut in stone.                *Poli*, F. 25.
- 3275-3276. Small birds from the edge of a cup. ?Bronze Age.
3277. Tortoise: moulded: white slip: found with 3255-7-9. Cf. Brit. Mus. B 211-13.                                    *Poli*, 20, II.
3281. Dog: 'snow-man' technique.                *Poli*, C. E. F. 26.
3283. Moulded: seated.                            *Poli*, 39, III.
3284. Moulded.                                      *Poli*, T. G. 106, II.
3285. Shaggy coat: moulded. [422.]            *Poli*, T. G. 106, II.
3287. Shaggy coat: modelled.                     *Poli*, K. 36.
- 3288-3289. Lion: modelled. *Poli*, T. G. 106, II.
- 3290-1. Moulded. *Poli*, \*26, I.

Horsemen: 'snow-man' technique. Cf. *Louvre*, Heuzey, T-C. No. 48, Pl. x. 3.

3293. *Poli*, 127, I.                            3301. *Amathus*, 173.
3294. *Poli*, \*117, I.                            3302. *Amathus*, 158.
3295. *Poli*, C. E. F. 36.                      3303. *Amathus*, 275.
3297. *Poli*, 61, I.                              3304. *Amathus*, 251.
3299. *Amathus*, 275.                            3305. *Amathus*, 47.

Stable groups: 'snow-man' technique: two horses stand side by side, with their fore and hind feet on narrow transverse bases. In front of them a groom, who— Cf. *Louvre*, Heuzey, T-C. No. 188, and Hake, S. Kens. MS. Report.

3301. Offers them corn in a flat basket: red and black geometrical ornament.
3303. Raises his arms to lead them: he is girt with a sword of Early Iron Age (Dipylon) type. The horses' manes are tied in knots, as on Assyrian reliefs and late Mykenaeian vases (Furtw. and Loeschke, M. V. 429 a: Schl. Tiryns, Pl. xv). Harness is indicated by applied strips of clay.

Horses: 'snow-man' technique: details added on 3309-3317.

3307. *Amathus*, 32.                            3309. *Poli*, C. E. F. 36.
- 3311-3313-3315. *Amathus*, 20.
3317. Bridle and fringed collar: cf. 6013 (*Tamassos*).

Oxen: 'snow-man' technique except 3321.

3321. Bronze Age 'base-ring' fabric [v. p. 49].                    3323. *Amathus*, 47.
- 3325-3327. Rosette between horns.                *Amathus*, 186-176.

3328. Goat [head only].                            *Poli*, \*44, II.
3329. Pig: 'plate-technique,' cf. *Amathus*, 297: the feet stand on a base.    *Poli*, F. 31.

3331. Ass: laden with basket panniers, such as are still in use: plate-technique. Cf. Liverpool, 9/3/97/4.                    A. Cesnola, 1878.

**3337-3339.** Ram: in stone, naturalistic style: support between legs coloured red: cf. KBH, cx. 5.   **3337.** *Amathus*, 305.   **3339.** [Head only]. *Salamis*, 'Loutron' Site.

**Carts:** 'snow-man' technique: red and black paint. Cf. *Brit. Mus.* (*Amathus*), several spp.: *Louvre*, Heuzey, T-C. No. 33-4.

**3341.** With arched cover, socket for pole, and seat for driver.

*Tamassos*, Δ. 4.

**3342.** With low square body on broad frame.

*Amathus*, 186.

**3343.** Open at back and front, wheels missing.

*Amathus*, 181.

**3345.** Like 3342, smaller, wheels missing.

*Amathus*, 157.

**Boats:** 'snow-man' technique: almost confined to Amathus. KBH. cxlv.

**3351.** Aplustre on stern: one seat in bow and stern: dolphin prow with black eyes.

*Amathus*, 157.

**3353.** Similar, plain and unpainted.

*Amathus*, 27.

**3355.** Very rude.

*Salamis*, C. 24 j.

**3357-9.** Bells with holes to suspend clapper.

**3357.** [879.]

**3361.** Pomegranate. Cf. *Louvre* (*Myrina*), 407.

*Poli*, \*117, I.

## BRONZE OBJECTS.

\* denotes that the object is exhibited with the Tomb Group to which it belongs.

### Cauldrons, bowls, and other vessels.

3501. *Cauldron* with nearly upright sides and loops on each side for a pair of swinging handles. D. 0.462, H. 0.20. *Tamassos*, Δ. 12 (MS. Inv.).
3502. *Bowl* with one ring handle. D. 0.265, H. 0.07. *Tamassos*.
3503. Bowl with one swinging handle; the rim is strengthened for nearly half the circumference. D. 0.274, H. 0.04. *Tamassos*.
3504. Bowl with ring handles. *Tamassos*.
3505. Bowl with three ring handles. *Poli*, C.E.F.
3506. Bowl with two handles. *Poli*, \*26, I.
3510. Bowl, handleless. *Amathus*, 214\*.
3511. Bowl, handleless, shallow. *Tamassos*.
3512. Patera with broad rim. *Tamassos*, Δ. 12 (MS. Inv.).
3513. Hemispherical bowl. D. 0.185, H. 0.082. *Larnaka* (*Turabi*, 1894, 34).
3514. Hemispherical bowl with omphalos. D. 0.138, H. 0.03. *Amathus*, 98.
3515. Hemispherical bowl with incurved rim. D. 0.12, H. 0.05. *O.C.*
3517. Hemispherical bowl with distinct rim and omphalos. D. 0.12, H. 0.045. *Idalion*, 26.
3519. Hemispherical bowl, deeper, plain. D. 0.101, H. 0.068. *Poli*, II. 15.
3521. Bowl of two thicknesses of metal, plain within, reeded without: deep expanding rim. D. 0.134, H. 0.062. *Idalion*, 26.
3523. Bowl with single plain body. D. 0.12, H. 0.062. *Poli*, III. 18.
3524. Bowl, conical, pointed below. D. 0.06, H. 0.031. *Poli*.
3528. Bowl, nearly flat, with fastening of missing foot on under side. D. 0.114, H. 0.012. *Poli*.
3529. Bowl, fluted. D. 0.135, H. 0.025. *Kurion*, 1884.
3531. *Kylix* with curled handles and low foot. D. (across handles) 0.15, H. 0.054. Tomb near Ag. Hermogenis. *Kurion*, 1884.
3535. Neck of a large lekythos: found intact, 1889, in 'Royal Grave' IV. 11, since broken. H. 0.11. [not in MS. Inv.] *Tamassos*.
3537. *Oenochoe* with conical neck and strongly pinched lip. Cf. 1071. H. 0.212. *Tamassos*, Δ. 12 (MS. Inv.).
3539. Jug with smooth lip and rising handle. *Poli*, \*26, I.
- 3541-3554. Small vessels with hemispherical body, and a flat top with small round central hole closed by a cover, which is attached by a chain to the swinging bucket-handle. D. 0.05-0.10, H. 0.025-0.05.
3545. *Amathus*, 58. 3549. *Amathus*, 186. 3553. *Amathus*, 290 (lid only).

3555. Nearly flat covers with central handle. D. 0.082, H. (of handle) 0.024.
- 3557-3559. Similar. *Larnaka (Turabi, 1894, 45).*
- 3561-3568. Small cylindrical boxes with close-fitting cover. D. 0.017-0.013, H. 0.055-0.032. Cf. Cesn. Salaminia, fig. 56.
3571. Handle of large oenochoe: cf. 3537: of two parallel rolls like those of the native pottery. H. 0.135.
3573. Fragment of broad, flat, moulded handle. Breadth 0.03.
3575. Round cap with socket on under side, and a projecting arm at one side which bears a large plane- or vine-leaf at right angles: of uncertain use: perhaps a bracket for a lamp: similar brackets still in use. [O-R.] L. of leaf, 0.10; of arm, 0.089.
3577. Similar object: support, L. 0.08: the arm bears a transverse bar (L. 0.081) with two square perforations (D. 0.024).
- 3579 ff. Handles of bowls, &c. 3583. *Kuklia.*

**Cyathi.**

3601. With long handle ending in a hook and a swan's head. L. 0.427. *Poli*, II. 88.
- 3602-3603. A pair, damaged: present length 0.05-0.054. *Poli*, II. 214.
3605. Damaged: Cypriote palmette between handle and bowl, partly in relief, partly engraved. *Kurion*, 1883.
3607. Shallow bowl: fragmentary. D. (of bowl) 0.066. *Poli*, C. E. F.

**Candelabra.**

3611. Tripod of candelabrum, ending in horse's hoofs: the stem was of iron, about 1 m. high, bearing a round plate for the lamp to stand on. D. (from foot to foot) 0.22, H. 0.115. Cf. *id.* 1895, Brit. Mus. 96/2/1. 310. *Kurion.*
- 3613-3620. Lamp stand (upper end): three scrolled arms spring from a conventional flower stem, and are held together by a rim where they diverge. Cf. KBH. xliii 8-10; Cesn. Cypr. p. 336; Sal. Pl. iv. 10; J. H. S. xii. 314: spp. in Cambr. (with wooden shaft in the socket); *'Eθv. Μονσ. 6720* (Acropolis).
3613. H. 0.25. *Poli* [C. E. F., T. 54]. 3617. *Poli*, II. 239\*.
3615. H. 0.174. *Kurion*, 1886-7. 3619. *Poli.*

**Chains, suspension-rings, &c. 3621-3630.**

3621. Ring (D. 0.04) with cluster of three rings below, and thence chains of 8-shaped links (L. 0.135). *Poli*, C. E. F.
3623. Ring: four chains: much smaller. L. 0.30. *Amathus* (same shaft as Tomb 254, close to the surface).
3625. Hook with spike to fix into a wall. *Salamis Collection.*
3627. Large open hook with ring for cord or chain.

**Bindings of boxes and coffins, handles, nails, hinges, locks, &c.**

3631. Large flat narrow angle-binding: sixth century. L. (arms) 0.355-0.28. B. 0.04. Five nails. *Poli.*
- 3633-3639. Similar, shorter, and broader. L. (arms) 0.125, B. 0.045. Two rows of six nails each. *Poli.*
3641. Swinging handle, with long staples to fasten in wood. L. 0.11.
- 3643 ff. Round loops with long staple-ends, hammered out. L. 0.105.
3643. A pair. *Poli*, 61, I.

- 3653 ff.** Large broad-headed nails. L. 0.20. **3653–3655.** *Poli*, 20, III.  
Cf. \*26, I.
- 3661–3663–3665.** Small hinges. L. 0.033–0.01, B. 0.072–0.042.
- 3667.** Hasp of lock. L. 0.076.
- 3669–3671–3673.** Lock plates. H. 0.045–0.02, B. 0.068–0.024.
- 3675.** Iron lock. (J. H. S. xii. 74 ff.) *Salamis, 'Agora' Site.*
- 3677.** Iron lock, smaller. H. 0.06, B. 0.05. *Soli*, 1883.
- 3679.** Bronze key: wards thus . L. 0.031.
- 3681–3683–3685.** Square bronze plates, of uncertain use. H. 0.136–0.074, B. 0.141–0.064.

#### Weights and instruments.

- 3691–3694.** Square bronze weights (?), (adjusted by means of a leaden filling). **3691.** *Salamis Collection.*
- 3695.** Handle and tongue of a balance.
- 3697–3698.** Pairs of compasses. L. 0.12.
- 3699.** Square shovel of sheet bronze, folded at the corners. L. 0.13, B. 0.099. *Karpass.*

#### Strigils.

- 3701–3710.** (a) Broad blade with semi-circular end, and narrow handle bent into an oval loop, and ending in a leaf-shaped plate on the shoulder of the blade. L. 0.03.
- 3701. Poli.** **3709. Poli.**
- 3703. Poli; 20, III.** **3710.** Leaf-shaped plate, perforated. *Poli.*
- 3707. Poli, C. E. F.**
- 3711–3720.** (β) Narrow tapering blade, engraved on the back; straight solid rectangular handle soldered or riveted to it.
- 3711.** Slit in handle. H. 0.26. *Amathus*, 70.
- 3715.** H. 0.19. *A. P. di Cesnola*, 1878..
- 3717–3719.** Handle hollow and filled with lead. H. 0.20..

#### Spatulae, &c. Cf. *St. G.* 14381: *Bibl. Nat.* 1600 ff.

- 3721 ff.** Broad rectangular blade: handle ends in a knob. L. 0.19–0.13.
- 3724. Amathus, 290.** **3726. Poli, 61, I.**
- 3725. Amathus, 224.** **3727. Kuklia.**
- 3729.** The handle ends in a point.
- 3731 ff.** Taper from one end to the other.
- 3735.** Spoon-shaped: circular bowl and pointed handle.

#### Dipping rods for cosmetics.

- 3737 ff.** Knob at each end. L. 0.135. Cf. *St. G.* 18019.
- 3738. Poli, 158, I:** cf. \*26, I. **3740. Tamassos.**
- 3745 ff.** Knob at one end, ring at the other: disc on stem to rest on the mouth of the toilet-bottle. H. 0.17. Cf. *St. G.* 13960, 14384.
- 3749.** Bronze rod forked at each end like a packing-needle. *Limassol.*  
Cf. *Bibl. Nat.* F 6912: Cesn. Salaminia, Pl. iv. 9 E.

#### Mirrors.

- A. Egyptian.* Cf. Louvre (*Salle Civile*), V.
- 3750.** Nearly circular plate, flattened opposite the handle: Egyptian engraving on back. Pl. VIII. *Amathus*, 91\*.

*B. Native.*

3751 ff. (a) Disc and handle-spike in one piece, with Cypriote volutes at the junction. [3751-3766.] D. 0.16-0.11.

3751. *Poli*, C. E. F. 3754-3755. *Tamassos*, Δ. 14 (MS. Inv.).

3752. *Poli*, 25, I. 3758. *Idalion*, 65.

3753. *Poli*, 16, II.

3765. Disc surrounded by a rim, with a prolongation towards the handle.

3766. Disc plain, tapering into the handle. D. 0.16.

(β) Disc plain with rectangular spike. [3767-3775.]

3769. Silvering preserved. D. 0.13. *Poli*, 215.

3770. D. 0.155. *Poli*, II. 76.

3774. Disc slightly prolonged at one side, but no spike. D. 0.12.

(γ) Disc plain and thin, with slight border: handleless; or with handle made in a separate piece, with crescent-shaped attachment, to be soldered to the disc. [3776-3790.]

3776-3781 are now provided with handles 3776 a - 3778 a, which however do not belong to these discs. D. 0.15-0.11. 3779-

3780-3781. *Amathus*, 28, 165, 306.

3786-3787. D. 0.14. The edge of the disc is perforated with small holes. Cf. Cesn. Salaminia, Pl. iv. 2 B.

(δ) Made in pairs with flanges to fit into each other like plates: the inner surfaces are silvered, and the outer are ornamented with circular mouldings.

3791-3792. Original pairs. D. 0.109-0.078.

3793. Two mirrors which fit each other, but are not a certain pair. D. 0.119. *Amathus*, 259.

Single valves. (α) *With flanged surface outwards*.

3795. Groups of concentric circles between the circular mouldings. D. 0.13.

3796. D. 0.11. *Poli*, C. E. F. 3797. D. 0.15. *Kuklia*.

(β) *With flat surface outwards*.

3798. D. 0.115. *Kuklia*.

3799. Plain border round silvered face. D. 0.09.

**Arms and armour.**

3801. Spear-head with tubular socket, slit down one side and continuous with the midrib, which is more than half the width of the blade. Very early Graeco-Phoenician. H. 0.35. Broken.

*Amathus*, 8.

3811. Arrow-head, Hellenistic, with long cylindrical tang and flattish head with two long barbs.

3813. Shorter, thicker. 3816. Head four-sided and blunt.

3821. Sword [missing: recorded in MS. Inv.]. *Tamassos*, Δ. 11.

3825. Axe-head: double-edged, miniature. *Salamis*.

3826. Shoulder-plate of breast-plate. 3827. Fragments.

3829. Hinged end of similar plate, engraved.

3830. Other fragments of armour.

3826-3830 all from the same find, *Kurion*, 1885.

3831-3832. Circular buckles.

3833. D-shaped ring from belt or harness.

3834. Small bronze clamp from wood or leathern work. *Tamassos.*  
 3841. Snaffle bit with cheek-pieces, elaborately ornamented with  
     'palmettes' so as to resemble a 'sacred tree.'  
 3842. Same type, with plain cheek-pieces.

#### Flutes.

- 3848-3849. A pair of flutes of bone with slightly expanding ends :  
     bound with bronze at frequent intervals : too much damaged for  
     measurement, or recovery of the musical scale. Cf. Cesn. Sal. fig. 54 :  
     p. 56.

#### Statuettes, &c.

- 3851-3856. Fragmentary statuettes of oxen, cast thin and hollow, and  
     of very rude design. H. 0.041. *Limniti?*  
 3857. Upper part of a human figure with arms raised, apparently  
     a charioteer.  
 3861. Small pendant in shape of an animal, with the loop behind the  
     neck. L. 0.035, H. 0.03.  
 3862. Statuette of a deer from the sanctuary of Apollo at *Voni*.  
     (=C. M. 5163.) L. 0.049, H. 0.035.  
 3863. Bent finger of a statue about life size. *Amargetti.*  
 3864. Nude statuette, apparently female, with pointed stephane : left  
     hand on breast : right bent at elbow and holding a fish (?) in front of  
     the body : a scarf (?) hangs from the neck to left elbow. H. 0.079.  
 3865. Graeco-Phoenician statuette of a naked man : broken from the  
     knees downward : motive similar to the so-called Apollo-figures of  
     Orchomenos, &c. H. 0.085.

#### Reliefs.

3870. Gigantomachia fragments of a thin rectangular bronze plate,  
     embossed : Hellenistic work : apparently the covering of a casket.  
     H. 0.05 (approx.). *Katydata-Linu* (v. p. 4).  
 3871. Plate of gold-plated bronze : fragmentary. [= *Tamassos*, Δ 17  
     (MS. Inv.).]

#### Iron objects.

- 3901-3906. Iron knives. 3902. L. 0.25. *Poli*, 75, II. 3905. L.  
     0.25. *Poli*, 7, I.  
 3911-3913. Double-edged sword-blades. 3911-3912. L. 0.255. *Tamassos.*  
     3913. L. 0.175. *Poli*, 26, I.  
 3921-3922. Spear-heads. 3921. L. 0.285. *Tamassos.* 3922. L. 0.18.  
     *Amathus.*  
 3924. Arrow-heads : a bundle from *Poli*, \*26, I. Cf. Cesn. Sal. Pl. v. 9.  
 3926 ff. Long cylindrical spits. (Dupl. at Cambr., Fitzw. Mus.)  
     L. 0.455. *Tamassos.*  
 3930. Fire-rake. KBH. ccxiii. 5.  
 3931. Shield boss : pointed like that from Amathus (Cesnola Collection,  
     N. Y.; KBH. ccxiii. 5 b), and like C. M. 5542, 5567 (*Kamelarga*).  
     *Poli*, 142, II.  
 3932. Similar : less pointed. *Poli.*  
 3934. Tweezers. *Larnaka (Turabi)*, 1894, 22.  
 3935 ff. Nails from wooden coffin. Cf. 3653 ff. *Poli.*  
 3941-3942. Strigils. *Poli.*

**Leaden objects.**

3961. Oval urn with flat shoulder, low neck, pointed cover, and no handle. *Larnaka*, 1894, 1.
3962. Similar, with narrower neck, containing bones.
- 3965-3974. Small, generally cylindrical, boxes with flat covers. 3966,  
3970. *Kuklia*. 3968. *Kurion*, 1886-1887. Cf. Cesn. Sal.  
Pl. vi. 13.
3981. Vase handle.
3983. Fragment of a water-pipe. *Salamis*.
3984. Weight (?) : a small thick circular disc.
3985. Weight (?) : a square thick plate, damaged by the pick at time of discovery.
3986. Miniature cart-wheel with raised patterns: on one side a cart. *Salamis Collection*.
3987. Lump of lead in bronze casing, perhaps the base of a vase.
3988. Small cylindrical rods of lead, perhaps for solder. *Poli*.
3989. Mass of lead apparently run between stones.
3990. Net-sinkers. *Kuklia*.

## JEWELLERY, GEMS, &c.

The collection of ornaments, trinkets, and small household and toilet utensils has suffered more than any other part of the Cyprus Museum from ignorance, carelessness, and neglect. The majority of the objects have been unpacked into shallow glass-covered boxes without the least attempt to secure them to any labels which they may have possessed : moreover, of the few labels which survived in 1894, the majority are copies, not the original notes ; at all events they are not in the handwriting of any known excavator or superintendent of excavations. The collection is now secured by pins to the floors of the cases, and provided with reference numbers to this Catalogue. The specimens from Amathus are verified from the original journal of excavations ; some of those from Poli are identified by the drawings which accompany O-R.'s journal of 1886, and those from Soli by O-R.'s memory and a few memoranda.

In the absence of indications of locality or date the only resource was to arrange the whole collection according to types, and append notes of date where these could be made with probability ; but it must be remembered, especially in dealing with earrings and finger-rings, that types, which appear very early, frequently persist even into the Roman period alongside of characteristically later forms, and also that, as appears from the history of the boat-shaped earrings of Type *c* (Introd. p. 34), and of the types *b* and *e*, there are lacunae even in the Cypriote series, though it is in most respects far more continuous than the Hellenic : the *Enkomi* excavations, however, in 1896, have filled the most important of these lacunae (p. 183 ff.).

### EARRINGS.

Though the collection catalogued below contains a large majority of late and in every way unimportant forms, and many of quite uncertain date, it has been possible to arrange them in a type series, illustrative of the general development of the earring, which is very nearly, though not quite complete. The classification is best exhibited in a tabular form (cf. Plate VII) :—

Earrings all originate in a *simple ring or loop of metal*, which may be—

- (*a*) All in the same plane : leading to Derivative Forms, I, II.
- (*b*) Spirally twisted : leading to Spiral Earrings, III.
- (*γ*) Replaced by a chain : leading to Chain Earrings, IV.

The following are the principal Derivative Forms, I, II :

- A. Open at the top.
- B. Open at one side.

I. *The ends are not twisted together. Ninth-fourth centuries. Graeco-Phoenician.*

- A. a. Both ends have loops. Fibula Period, ninth-seventh centuries.
- B. b. One loop only: the other end is thrust through the loop *outwards*: leading to II.
- B. c. No loop: lower part boat-shaped. c<sup>1</sup>, same type with pendants.
- d. Upper end passes *inwards* through a ring inside the lower, which ends in an animal's head.

II. *The ends are twisted together. Fourth century onwards, Hellenistic.*

- B. e. Hook-and-eye fastening derived from b: various ornaments in front of lower end. e<sup>1</sup>, same type with pendants.
- A. f. Symmetrical, open at the top.
- A. g. Symmetrical: the ring is flat, broad, and crescent-shaped.
- C. h. The upper end passes right through the loop of the lower, and is recurved backwards in a δ-shaped hook, by which the ring is now suspended: ornament, if any, on the lower end or front of the ring.
- C. i. The δ-shaped hook becomes ω-shaped; the original loop disappears, and the rosette-shaped ornament is set directly on the hook. This type was introduced into Cyprus in late fifth or fourth century from Hellas, and is the prototype of most mediaeval and modern earrings. (C. M. 4892-4893.)
- j. Pendants are added to type i.

III. *Spiral earrings*: derived from original ring with ends overlapping spirally. Bronze Age to fourth century.

The *spiral earrings* (4101-4140) are, again, an independent development in another direction from the primitive ring; specimens of which are already found in the Bronze Age whose two ends are not opposed to each other in the same plane, but overlap spirally. More developed spirals of two or more turns are also found in Bronze Age tombs; and though, like the boat-shaped earrings, they have not been noted in the earliest Graeco-Phoenician tombs, they become common in the seventh century, and magnificent and characteristic in the sixth and fifth. The finest are of hollow bronze, thickly gold-plated, with at one end the heads of various animals in embossed gold, frequently enamelled; and, at the other, tail-pieces of embossed and filagree gold work. Griffin-heads are the commonest: human heads do not seem to appear before the fourth century, when this class of ornament suddenly dies out. The use of these spirals has been disputed: they always lie about the head of the corpse, and have been formerly explained as contrivances for securing loose locks of hair. But the evidence of statuettes like C. M. 5560 (*Kition, Kamelargà*) and of a terracotta head from Limniti in O-R.'s possession is conclusive, that they were worn as earrings, through a series of holes in the lobe of the ear. Some of the spirals catalogued below, however, are of more doubtful use: and some, such as 4106, may have been worn in loosely constructed necklaces.

IV. *Chain earrings?* Small chains with various ornamental clasps, hung over the ears.

The *chain earrings* (4395-4396) might be taken for bracelets, but that

they appear to be found by the head of the corpse, and sometimes have no practicable fastening. They were probably hung loosely over the ear.

### Original Type.

*A simple ring: ends not welded or interlocked.*

- 4000 a-d. *AR.* Four rude silver rings, with ends unwelded and overlapping. Bronze Age. Cf. C. M. 611-616. *Ag. Paraskevi.*  
 4001 a-c. Hoop slightly thickened: ends meeting: a, b, silver; c, bronze. *Amathus*, 13. Cf. gold sp. in Cambr., Fitzw. Mus.  
 4002. Similar. *Amathus*, 19. 4003. *AI.* *Kurion.*  
 4004\*<sup>1</sup>. Ends slightly overlapping.

### Derivative Types.

I. *The ends are not twisted together. Ninth-fourth centuries.*

A. *Symmetrical: a. open at the top: the ends both end in loops. Ninth-seventh centuries.* Cf. an Egyptian glass earring, Turin Museum, No. 126, and derivative gold types from Defenneh (Daphnae).

8003\*. *AI.* Thick hoop bound with wire and ending in two loops, which were secured in the ear by a thread: below the hoop four large gold balls, arranged crosswise = 'mulberry ornament.' KBH. clxxxii. 1. Cf. *Louvre*, MN. 3174. *Tamassos.*  
 8004. *AR.* Similar? (ends missing): loop for pendant below. *Amathus*, 278.

B. *Unsymmetrical: open at the side.*

b. *The lower end has a loop: the upper is put through it outwards. (=Prototype of Class II.) Seventh-sixth centuries.*

4005. *AI.* Pyramids of small gold balls below. *Kuklia.*

4006. Decorative collar below.

4007. Ring below: damaged. *Amathus*, 202.

8007. Ring below, wherein two pendants: (a) cube with arched cage above: in the cage a pyramid of gold balls; (b) palmette of two thicknesses of embossed gold-leaf.

c. *No loop: the ring swells and becomes boat-shaped below; = 'Woolsack' type (Munro, J. H. S. xii. 313). Sixth-fourth centuries: [Myk. prototype.]*

4008. *AI.* Hollow: plain. *Idalion*, 26. 8008. *Tamassos.* [MS. Inv.]

4009 a, b. Claw setting for a missing stone: geometrical patterns in seed-gold. Cf. KBH. clxxxii. 7; J. H. S. xii. 313, Pl. xv.; Perrot, iii. fig. 303; sp. in *Louvre* (*Kurion*, 1886). a, *Kuklia.* b, *Poli*, 216, II.

4010\*. *AR.* Plain. *Dali*, 26.

4011. *AR.* *Amathus*, 130. Cf. KBH. clxxxii. 6.

4012\*. *AE.* *Idalion.* 8012\*. *Tamassos.* [MS. Inv.]

4013\* a-d. *AR.* Nail-shaped appendage without joint: four pairs. Am. 19. Cf. Cesn. Sal. Pl. i. 28; J. H. S. xii. 313 (*Poli*, C. E. F. 37).

8013. Longitudinal loop for a pendant. *Salamis.*

4014\*. *AR.* Oriental palmette-shaped pendant; from which again hang two paste beads. *Amathus*, 165.

8014 a\*, b. *AR.* Three transverse loops for pendants. *Tamassos.*

<sup>1</sup> \* denotes an original pair. The numbers 8000 ff. are additions rendered necessary by the arrival of objects from Larnaka, and by the discovery of the Tamassos jewellery at the Commissioner's office at Nicosia, 1894.

d. The lower end is much enlarged, and ends in an animal's head: on the inner side of this is a ring, through which the upper end passes inwards. Fourth-third centuries.

- 4015\*. A. Goat's head: twisted stem. Cf. KBH. cxliii. 5, 6, clxxxii. 9.  
 4016\*. A. Bull. *Kuklia*. 4017\*. Goat's head. *Poli*.  
 4018\*. Lion's head. *Poli*. Cf. *Louvre (Kurion, 1886)*. 8018. *Tamassos*.  
 4019\*. Lion's head. *Poli*, 7, III. 4024 a, b. Goat's head. b, *Am-*  
 4020\*. Bull's head. *Poli*. thus, 107.  
 4021. Bull's head. *Poli*. 4025. Bull's head: plain stem.  
 4022. Horned lion's head. *Amathus*, 221.  
 4023 a, b. Lion's head.  
 4026. Lion: red bead inserted behind head. *Amathus*.  
 4027. Bull: three beads, red-blue-red, with beaded discs between each.  
 4028\*. Dolphin: three beads, blue-red-green, without discs between.  
 Cf. KBH. clxxxii. 8: Cesn. Sal. figs. 23, 26.  
 4029. Eros flying: hands on hips. *Poli*. KBH. clxxxii. 15.  
 4030. A. With beads like 4027: fragmentary.  
 4031-4032. A. Bulls' heads. 4032. *Larnaka (Turabi)*, 1894, 37. Cf.  
 Cesn. Sal. Pl. ii. 11.  
 4033. A. ? Human figure.

II. The ends interlock (derivative from I. B. b.). Hellenistic: fourth century onwards: all gold.

- A. Unsymmetrical: e. the ring increases in thickness from upper to lower end: cf. I. B. d.: various ornaments are affixed outside the lower end.
4034. Taper twisted hoop, without further ornament.  
 4035. Very small disc outside the thick end, close to the fastening.  
 4036-4041. Larger: convex disc. 4036-4040. *Poli*. 4041. *Kuklia*.  
 8037. *Tamassos* [? Δ. 13. MS. Inv.].  
 4042\*. Plain stem: lower end returned in a close spiral in front. *Kuklia*.
- e'. Similar earrings with pendants added below the ring.
- 4043\*. Pendant for paste bead.  
 4044. Twisted stem: ball in front: pendant for bead.  
 4045. Twisted stem: no ball in front: pendant with ball.  
 4046. Like 4036: pendant for bead. *Amathus*, 213.  
 4047\*. Like 4036: pendant for bead.  
 4048. Like 4036: pendant with ball. *Amathus*, 61.  
 4049\*. Ball in front: pendant with ball. *Amathus*, 294.  
 8049\*. Green glass in square setting. *Larnaka*, 1894, 7.  
 4050\*. Deep oval setting with rock crystal 'en cabochon'.  
 4051. Similar: amethyst.  
 4052\*. Similar: ? garnet paste: pendant for beads.  
 4053. Cylindrical bead on loop in front: pendant with similar bead.  
 4054\*. Heart-shaped plate in front: oval amethyst in gold rim as pendant. *Kuklia*, *Loúra tu Kamélu*; J. H. S. xi. p. 200.  
 4055. Large flat openwork rosettes in front. *Amathus*, 232.  
 4056. Very small disc with central ball in front.  
 4057. Similar: small 'mulberry-cluster' below.  
 4058\*. Plain setting for small gold bead in front.  
 8058. Thicker setting. *Larnaka*, 1894, 45.  
 4059\*-4060. Quite plain hoop: unsymmetrical. *Kuklia*.

f. *Symmetrical (A): ends interlocked at highest point.*

4061. Hoop narrow, solid, very large, circular, and quite plain. *Kuklia.*  
 4062. Binding of gold wire at lowest point. *Kuklia.*  
 4063\*-4064\*. Plain, oval, smaller. 4064\*. *Poli.*  
 4065. Six similar, probably a pair of sets of three. *Amathus*, 232.

g. *Hoop flattened out into a broad crescent, with border.*

- 4066 a-e. Border of rope pattern. *Amathus*, 232.  
 4067\*-4068\*-4069\*. Border of gold grains. 4067\*. *Amathus*, 213.  
 4068\*. *Amathus*, 60. 4069\*. *Amathus*, 13.  
 4070\*-4071\*. Plain border. 4070\*. *Amathus*, 13. 4071\*. *Amathus*, 245.  
 8071\*. Small ball on front edge. *Salamis.*  
 8072. Setting for a bead on front edge. *Larnaka*, 1894, 45.  
 4072\*. No border: three small loops on outer margin. *Amathus*, 13.  
 4073\*. Three small settings for pastes on outer surface. *Amathus*, 13.  
 4074\*. Alternate paste-settings and gold seeds. Cf. KBH. ccxvii. 20:  
*Cesn. Sal. fig. 19.*

h. *The lower end of the ring is looped upon the upper, which is continued upwards and backwards into a simple hook for suspension (C).*

4075. Quite plain.  
 4076\*. Loop of lower end returned as spiral binding of the hoop.  
 4077\*. Two beads (the upper one cylindrical) strung on front of lower end, which is drawn out thin to receive them, with a collar below.  
 4078\*. Similar, with five round beads.  
 4079\*. An oval onyx bead with a small round one above it. *Poli*, C.E.F.  
 4080\*. Three round beads.  
 4081. Upper loop very large and thickened: lower small, with a wire pendant of oval bead.

i. *The δ-shaped loop has become ω-shaped, and the original ring has disappeared: the ornaments are attached to the front (lower) end of the suspension hook (C). j. Similar, with pendants added below.*

- 4082\*. Convex disc with ball pendant: cp. 4048. *Amathus*, 59.  
 4083\*. Deep oval setting: blue paste. *Amathus*, 224.  
 4084\*. Similar: blue paste.  
 4085\*. Similar: two light blue pendant beads. *Kuklia.*  
 4086. Oval garnet paste *en cabochon*: pendant for bead. *Amathus*, 13.  
 4087. Oval amethyst: similar stone as pendant. *Kuklia.*  
 4088. Square setting: blue paste: ball pendant. *Amathus*, 59.  
 4089\*. Similar setting: bead pendant.  
 4090. Similar setting and pendant: opaque green paste. *Kuklia.*  
 4091\*. Round setting: emerald paste: pendant. *Larnaka*, 1894, 45.  
 4092. Claw mount: pendant. *Amathus*, 294.  
 4093\*. Convex disc with rectangular filagree plate below, from which hang three bead-pendants. *Amathus*, 170.  
 4094. Thin flat rosette; the hook attached to its upper edge. *Amathus*, 61.  
 4095\*. Similar: rosette of double thickness of gold-leaf. *Amathus*, 61.  
 4096. Hemispherical boss of gold leaf, filled with sulphur. *Poli.*  
 4097. Similar. *Larnaka*, 1894, 45.  
 4098. Flower of six concave petals, with centre of opaque bluish-green paste. KBH. clxxxii. 19. *Poli*, 24, III.  
 4099. Flower of twelve flat petals, alternately solid and perforated: setting for paste in centre: cf. 4055.

- 4100.** A ten-leaved rosette in guilloche border hangs from a very long hook : flying Eros as pendant, with bandolier of flowers over right shoulder, and an uncertain object in each hand. KBH. clxxxii. 21. *Poli*, 41, II.

### III. Spiral Earrings.

A. *The ends of the original ring overlap, but not in the same plane.*

- 4101.** R. Specimens of rude silver-lead. Bronze Age. *Ag. Paraskevi*.  
**4102.** A. Large gold-beaded hoop. *Amathus* (surface).  
**4103 a, b.** A. a. Beaded. b. Plain. **4104.** A. Plain. *Kuklia*.  
**4105\***. A. Similar, smaller: beaded at ends only. *Kuklia*.  
**4106.** A. A number of similar, very small rings, found in groups. *Poli*, Tomb 103, I; 42, III. Cf. KBH. clxxxii. 31.  
**4107.** EL. Six similar, linked together into a chain : like 4103. Silver. *Poli*.

B. *The ends overlap a complete half-turn, so as to form a helix or spiral.*

- 4108.** Thick solid gold : plain ends. *Poli*, 134, II.

#### *Gold-plated bronze :*

- |  |   |
|--|---|
| <b>4109.</b> Plain ends.   | <b>4112*</b> . <i>Kurion</i> , 1886.  |
| <b>4110.</b> Lion's head at one end, rosette at the other. <i>Kurion</i> , 1886. | <b>4113*</b> . <i>Poli</i> , C. E. F.   |
|  | <b>4114*</b> .  |
|  | <b>4115*</b> . Lion's head at each end [cf. sp. Cambr. ( <i>Poli</i> ), J. H. S. xi. Pl. v. 3.] |
- 4111.** *Kurion*, 1886. **4116.**

#### *Silver.*

- |  |  |
|--|--|
| <b>4117*</b> . <i>Amathus</i> , 127.         | <b>4122*</b> . [= <i>Tamassos</i> , Δ. 14. MS. Inv.]   |
| <b>4118.</b> Plain ends. <i>Poli</i> .       | <b>4123.</b> A number of very small spiral rings like 4106. <i>Amathus</i> and <i>Poli</i> . |
| <b>4119*</b> . Smaller. <i>Idalion</i> , 26. |  |
| <b>4120*</b> . Smaller. <i>Idalion</i> , 26. |  |
| <b>4121*</b> . <i>Amathus</i> , 165.         |  |

#### *Bronze.*

- 4124\***. Like 4122. *Amathus*, 165. **4125.** Like 4122. *Poli*.  
**4126.** Flat band similarly coiled. Nine specimens from *Idalion*, 1894.  
**4127.** A number of very small rings like 4106, 4123. *Poli*.  
**4128.** [= *Tamassos*, Δ. 14. MS. Inv.]

C. *The spiral is continued three or four turns.*

#### *Gold-plated bronze.*

- 4131\***. Gryphon's head : rosette at tail. *Poli*.  
**4132\***. Human heads : rosette at tail. *Poli*, Tomb 42, III.  
**4133\***. Human heads : rosette at tail. *Poli*, Tomb 23, III.

#### *Silver.*

- 4134.** Human heads : rosette at tail. *Amathus*, 41.  
**4135\***. Heads missing. **4136\***. Plain ends.

#### *Bronze.*

- 4137 a, b, c, d, e.** Plain ends.

D. Close spirals of silver wire, of uncertain use: perhaps to confine ringlets of hair.

4138. *Amathus*, 19. 4139. *Poli*, C.E.F. 0.015 diameter.

4140. 0.035. diameter. *Poli*, C.E.F.

IV. *Chain Earrings?* 4394-4396. [g.v.]

### RINGS AND SIGNETS.

In the Bronze Age, finger-rings and earrings are not yet differentiated: except the engraved gold rings which were rarely imported from Mesopotamia (specimen (p. 34) from Psemmatismeno, O-R. =KBH. cli. 35) or the Mykenaean area (*Kurion*, 1895, Brit. Mus.).

Finger-rings do not become common until the great silver period of the sixth-fifth centuries: thenceforward they are abundant and of characteristic types in all metals.

4141-4145. a. Plain hoop: the date of C.M. 4142-4143 is uncertain.

4146-4150. b. Flat engraved plate, welded on to plain hoop. *Sixth-fourth centuries.*

c. Plain hoop beaten out into a lozenge-shaped plate.

4151-4154: 4161-4182. (a) Plate narrow, richly engraved. *Sixth-fifth centuries.*

4155-4160. (β) Plate broad: ornament scratched or punctured. *Hellenistic.*

4183-4189. d. Swivel-rings: hoop plain, swollen in the middle for strength. *Seventh-fourth centuries.*

(a) The stone is perforated, and turns on a wire between the ends of the hoop.

(β) The stone is unperforated, and turns on pivots working in the ends of its mounting.

4190-4200. e. Bezel swivel-shaped, but fixed: edges of mount often ornamented with filigree work. *Fifth-fourth centuries.*

f. Hoop hollow: bezel large and deep. Hellenistic and Roman.

4201-4208. (a) Bezel distinct.

4209-4217. (β) No distinct bezel: the stone is set directly into the enlarged front of the hollow hoop.

#### a. Plain hoop.

4141. Gold. *Poli*, 133, II.

4142. Similar.

4143 a-c. Silver: three similar.

4144. Gold convex band, concave within. *Poli*, 26, I.

8144. Gold convex band. *Tamassos*.

4145. Silver: similar.

8145. Silver: similar: flat inside. *Kuklia*.

b. Flat engraved plate, welded on to plain hoop. Cf. Bibl. Nat. 2893 ff.

4146. Electron: Egyptian symbols. *Poli*, 210, II.

8146. Electron: lion among foliage. *Tamassos*, E. Δ. 14.

4147. Gold: two birds heraldically supporting a tree. *Amathus*, 107.  
 4148. Silver. *Amathus*, 221.  
   8148. Silver. *Tamassos*, Δ. 14 (MS. Inv.).  
 4149. Silver. *Amathus*, 235.  
 4150. Silver: hoop swollen like that of a swivel ring. Cf. KBH. clxxxii.  
   40. *Poli*, 244, II.

c. Plain hoop beaten out into a lozenge-shaped plate: generally engraved. Cf. KBH. clxxxii. 38-9.

(a) Plate narrow: richly engraved. Sixth-fourth century. Gold.

4151. Sphinx couchant. Sixth century, Greek style.  
 4152. Lion; lotos in front. Sixth century. *Poli*.  
 4153. Grasshopper. Fifth-fourth century, Greek style.  
 4154. Bee, supported by two birds: cut in relief within raised border. Fifth-fourth century, Greek style. *Poli*, C. E. F.

(b) Plate broad: ornament scratched or punctured. Hellenistic.

4155. Plain. Cf. Bibl. Nat. 2918, 2940.  
 4156. Plain: representation worn out. *Poli*, 210, II.  
 4157. Plain.  
 4158. Very small: conventional tree ▷▷▷.  
 4159. Similar. *Kuklia Loára tu* } *Kamélu*; J. H. S. xi. p. 200. } ΕΠΑ { in dotted Graeco-Roman  
   4160. Similar. *Amathus*, 59.                             } ΓΑΘΩ { lettering.

Silver.

4161. Hoop simply swollen in front. 4162. Similar. *Amathus*, 232.  
 4163. Similar.  
   8163. AE. Similar, with raised disc as bezel.  
 4164. AR. Similar, more swollen: very like some of the commoner ear-rings of Type c. *Amathus* (surface).  
 4165-4166. Hoop flat, broader and slightly concave in front. *Amathus*, 13.  
 4167. Like 4151 ff. *Amathus*, 4.  
 4168. Similar: engraved: quadruped couchant regardant. *Poli*, 239, II.  
 4169-4174. Similar. *Poli*. 8173. Engraved. *Poli*, II. 157.  
 4175. Similar, but the hoop is a spiral, the ends returning above and below the bezel. *Poli*, 23, III.  
   8175. AE. Similar, broken.  
 4176-4181 a, b, c. Similar: the bezel becomes more and more flat and distinct from the hoop. AE. except 4178-4179, iron. *Poli*.  
   8176. Similar. *Amathus*, 80.  
   8177. Similar: ? engraved.  
 4182. Hollow: outer surface of bezel flat, inner curved: cp. KBH. clxxxii. 34. *Poli*.

d. Swivel rings: hoop plain; swollen in the middle for strength.

(a) The stone is perforated, and turns on a wire between the ends of the hoop.

(b) The stone is unperforated, and turns on pivots working in the ends of the mounting.

4183. Gold: unmounted scaraboid sard 4583.

4184. Electron: sard 4584, broken and mounted in scarab-shaped metal shell. *Poli*, 20, II.  
 4185. Silver: unmounted sard 4585.  
 4186. Silver: gold-mounted sard, convex in front, concave behind: sard 4586. *Amathus*, 98.  
 4187. Similar: sard 4587. *Idalion*, 26.  
 4188. Similar: plain gold-mounted sard. *Amathus*, 80.  
 4189. Similar: plain gold-mounted onyx. *Amathus*, 80.

e. Bezel swivel-shaped, but fixed: edges of mount often ornamented with filagree work.

*Gold.*

4190. Sard in claw-mount. *Poli*, 244, II.  
 4191. Sard in plain mount. Cf. *Louvre (Kurion*, 1886).  
 4192. Oblong mount: the hoop ends in volutes. *Poli*, 21, III.  
 4193. Oblong mount: cloisonné enamel work outside. *Poli*.  
 4194. Oblong mount: filagree running spirals: twisted hoop. *Poli*.  
 4195. Oblong mount: blue paste. *Poli*, C. E. F.

*Silver.*

4196. Plain gold mount with backing: white paste. *Poli*.  
 4197. Plain silver mount for paste. *Amathus*, 285.  
 4198. Similar: deeper mount. *Poli*.  
 4199. Hoop like that of 4192. *Poli*.  
 4200. Large deep mounting with red paste. *Poli*.

f. Hoop hollow; bezel large and deep. Late Hellenistic.

(a) *Distinct bezel. Gold.*

4201. Oval blue paste. *Amathus*, 100.  
 4202. Large flat oval chalcedony.  
 4203. Convex engraved sard 4603.  
 4204. Very deep bezel with mouldings: stone missing. *Kuklia*.  
 4205. Deep bezel: convex engraved sard 4605. *Amathus*, 221.  
 4206. Deep bezel: plain: stone missing.

*Silver.*

4207. Deep bezel with moulding: stone missing. *Amathus*, 221.  
 4208. Plain bezel: stone missing. *Poli*, 41, II.  
 8208. *Ae.* Very large bezel. [= *Tamassos*, II. 2. MS. Inv.]

(b) *No distinct bezel: the stone is set directly into the enlarged front of the hollow hoop. Late Hellenistic. Gold.*

4209. Engraved sard 4609. *Amathus*, 213.  
 4210. Engraved sard 4610. *Amathus*, 59.  
 4211. Engraved sard 4611. *Amathus*, 59.  
 4212. Engraved sard 4612. *Amathus*, 202.  
 4213. Engraved sard 4613. *Tamassos* ?.  
 4214. Oval carbuncle? *Poli*, 24, III.  
 4215. Oval carbuncle? *Poli*. 4216. Square setting for paste.  
 4217. Round setting for paste. *Larnaka (Turabi)*, 1894, 45.

## BRACELETS.

From the Bronze Age only one pair is known of gold (Introd. p. 33). Silver and bronze bracelets occur rarely in the Bronze Age and in the Fibula Period, and become common in the sixth–fourth centuries. The very fine examples of gold-plated bronze (cf. the spiral earrings 4109–4116) belong to the fifth century. Throughout, bracelets are not to be distinguished, except by their size, from armlets, anklets, and torques; and all are here catalogued together. For type *a*, cf. C. M. 5641 (*Idalion*).

*a. The two ends do not meet, but end in heads.*

4250. (*a*) *Solid gold*: ending in dogs' heads. ? *Kuklia*.

4251. *Hollow gold-plated bronze*: animals' heads: cf. Perrot, iii, fig. 320; Cesn., Cyprus, p. 311. J. H. S. xi. Pl. v. 1 (*Poli*). *Kurion*, 1886.

4252\*. Hollow gold-plated bronze: smaller. *Amathus*, 100.

4253\*. Hollow gold-plated bronze: rams' heads: hoop elaborately twisted: *Kurion*, 1886. Cf. Brit. Mus. 96/2/1/141–2, *Kurion*, 1895.

4254\*–4255\*–4256\*. *Hollow silver*: plain: rams' heads gilded. 4254\*. *Amathus*, 91. 4255\*. *Amathus*, 127. 4256\*. *Amathus*, 80.

4257. Heads missing. *Poli*.

4258 a, b. Knobs instead of heads. *Poli*.

4259. *Solid silver*: snakes' heads; details engraved: cf. several pairs from *Amathus* (1894, Brit. Mus.), *Kurion* (1895, Brit. Mus.).

8259. *Bronze*: massive: plain ends. *Larnaka (Turabi)*, 1894, 41.

*b. The ends overlap.* Cf. *Louvre*, Heuzey, T-C. (old No. 166).

4260\*–4262. *Solid silver*: snakes' heads. 4260\*. *Amathus*, 91. 4261–4262. *Kurion*, 1886. 8261. Plain.

4263\*. *Bronze*: snakes' heads. *Poli* (C. E. F.), M. 1. 8263\*. *Salamis*.

4264 a\*, b. Smaller. *Amathus*, 58.

8264. *Tamassos*, Δ. 11 or 13 (spp. from only these two tombs, in Tamassos, C. M. inventory).

4265–4267\*. Plain ends. *Amathus*, 202.

8265. *Tamassos* [Δ. 11 or 13. MS. Inv.].

4266–4268–4269. Plain ends. *Idalion*, 45.

*c. The overlapping ends slide over each other in guide-rings.*

4270. *Bronze*: plain. A. *Cesnola*, 1878.

*d. Broad flat spiral band, with mouldings outside.*

4271–4272\*. *Silver*. 4271. *Poli*. 4272\*. *Tamassos*, § 5 (MS. Inv.).

4276. Fragments of twisted silver bracelet.

4277. Similar: bronze.

4280. Plain ring, soldered. *Larnaka (Turabi)*, 1894, 54.

## FRONTLETS.

These derive from Mykenaean prototypes<sup>1</sup>, and begin in the Fibula Period, ninth–seventh centuries: (1) at first only of silver with rosette ornaments, which betray Mykenaean influence; (2) then of gold and

<sup>1</sup> These have been found abundantly, of gold, at *Salamis*, 1896. Brit. Mus.

silver indifferently, with Hellenic, lotos, palmette, and spiral motives : common and most characteristic in sixth-fourth centuries ; (3) in the Hellenistic period silver disappears as usual, and the gold work becomes thin, poor, and tasteless : embossed ornaments are replaced by incised and punctured ornaments. Three collateral types may be distinguished, as at Mykenae—

- A. Nearly the same width all along.
- B. Wider in the middle than at the ends : cf. *Louvre (Myrina)*, 467–8.
- C. The lower edge is straight ; the upper rises in a low pediment.

The following are all of gold, except those marked *AR*, which are of silver :—

- 4301–4308.** Plain.    A. **4301–4302.** (*4301. Poli.*)    B. **4303–4307.** (*4303–4305. Kurion*, 1886.    *4306. Kuklia*, Λούρα τοῦ Καμήλου ; J. H. S. xi. p. 200.)    C. **4308.**
- 4309–4315.** Geometrical ornaments of dotted lines.    A. **4309–4310.** B. **4311.** C. **4312–4315.**
- 4316–4318.** Rosettes, in relief.    B. **4316.** *Amathus*, 100.    **4317.** *AR. Amathus*, 107.    **4318.** *AR. Amathus*, 186.    **8318.**
- 4319–4321.** Lotos and palmette ornaments.    B. **4319.** C. **4320–4321.** **8319–8321.** [? = *Tamassos*, II. 58. MS. Inv.]

Leaf-shaped ornaments of thin gold. Fourth century onwards.

**4331–4333.** Oval, leaves with veins marked.

**4334–4340.** Three-pointed leaves.

**4341.** Lozenge-shaped : perforated at the obtuse angles.

**4342.** A large number of similar lozenge-shaped leaves, which were mounted on a background to form a golden wreath. Very common in Late Hellenistic tombs. Cf. frontlet of type A with olive-wreath ornament. *Louvre (Kurion, 1886).*

Mouth-plate, embossed, to tie over the mouth of the corpse. Sixth-fourth centuries. KBH. cxliv. 13; clxxxii. 33; Hermann (Gräberf. v. Marion), fig. 19; Cesn., Salaminia, Pl. ii. 10; J. H. S. xi. Pl. v. 11 : and below, p. 183 ff., late Mykenaean tombs from *Salamis*.

**4343–4345. Gold.** **4343. Poli**, 26, III.    **4344. Poli** (C.E.F.?), cf. sp. in Cambr., Fitzw. Mus.    **4345. Amathus**, 61 (cf. 195, Brit. Mus.).

**4346–4349. Silver.** Cf. J. H. S. xi. Pl. v. 11 (*Poli*), Ashm.    **4349. Am.**, 127\*.

## NECKLACES AND PENDANTS.

The rude silver rings of the Bronze Age are occasionally found linked together (C. M. 616), and Mykenaean gold beads were found at Kurion (1895, Brit. Mus.); but regular necklaces of the precious metals have not been found before the Graeco-Phoenician Age, and are rare until the sixth century. Characteristic of the best period—sixth-fourth centuries—are the necklaces of pendants, probably borrowed from the Egyptian fashion, and frequently represented on statuettes ; the chains of alternate gold and sard, or gold and porcelain beads ; and the flat embossed beads to be strung on two or more threads. The pendant sphinxes, gorgoneia, lion-heads, and other masks are of sixth-fourth centuries only. Hellenistic

chains and beads are easily recognizable by characteristic forms, slighter material, and inferior workmanship. Cf. Cesn., Salaminia, figs. 9-12.

In the Fibula Period, especially, and also later, glass, paste, and porcelain beads are very common. The buttons or pendants of gilded clay with metal shanks begin in the sixth century, and become common in early Ptolemaic tombs.

#### A. Gold Necklaces and Pendants.

**4351-4353.** Chains of square beads, alternately of gold and of porcelain.

4351. Blue, green, and white. Cf. KBH. clxxxii. 37. *Amathus*, 165.

4352. All the gold, but only two green porcelain beads left. *Poli*, 23, III.

4353. Two small beads of the same type. *Poli*, 224, II.

**4354-4357.** Chain of alternate sard and ribbed gold beads: cf. KBH. lxvii. 12.

4354. With amphora-shaped pendant: cf. KBH. cxliv. 4. *Kurion*.

8353. Three larger gold beads, and a sard bead. *Tamassos*, E. Δ. 14.

8354. Similar sard beads with cylindrical gold mounts covered with gold grains: and two spindle-shaped agate beads with gold mounts cut in chevrons and similarly granulated. *Amathus*, 80.

4355. Chain of gold beads like 4353: two amphora-shaped pendants. *Amathus*, 107.

8355. Similar gold bead. *Tamassos*, E. Δ. 15.

**4356-4357.** Similar chains with pendant: cf. pendant of 4013.

4356. *Amathus*, 107.

4358. Two gold beads, same shape but plain.

**4359.** Chains of spherical beads of hollow gold, and of porcelain of various colours. *Poli*, *various tombs*.

4360. Chain of small gold discs perforated at the edges. *Amathus*, 13.

4361. Similar, smaller. *Amathus*, 60.

4362. Gold leaf-rosettes: very fragile. *Amathus*, 98.

4363. Gold-leaf beads like two 'tear-bottles' side by side. *Amathus*, 98.

#### Pendants.

**4364.** Gold-leaf pear-shaped pendants: cf. KBH. ccx. 7, and statuettes C. M. 5659, &c. *Poli*.

**4365-4373.** Amphora-shaped pendants. Cf. J. H. S. xi. Pl. v. 5.

4365. Cloisonné enamels on shoulder: *Amathus*, 98. Cf. KBH. clxxxii. 18; Brit. Mus. 94/11/1, 224 (*Amathus*), 1894.

4366-4370. *Poli*.

4371. *Poli*, C. E. F.

4372. *Dali*, 26.

4373. Neck perforated after loss of loop. *Poli*.

4374. Moss-rose bud. KBH. clxxxii. 23. *Poli*, 142, II.

4374 a. Porcelain filling of a similar pendant (KBH. clxxxii. 17). *Poli*.

4375. Bull's head. *Poli*. KBH. xxxiii. 23. Cf. C. M. 5208: Bibl. Nat. 2837, 2878.

4376. Tubular pendant hung horizontally: filagree ornament. Sixth century. KBH. xxxiii. 16: cf. clxxxii. 26 and C. M. 4444. *Poli*.

4377. Solid gold disc with concentric mouldings in relief. Seventh-sixth century: cf. Introd. p. 34; KBH. ccxvii. 9. *Kuklia*. Cf. spp. in Ashm. Mus.

4378. Embossed gold plate: sphinx seated upright, with curled wings spread on either side of head. KBH. xxxiii. 21: cf. Perrot, iii. p. 317

(New York); J. H. S. xi. Pl. v. 7: xii. Pl. xv. p. 314 (Tomb 41).  
*Poli.*

4379. Similar, smaller. *Poli*, C. E. F.  
 4380. Spherical gold bead, with small knobs. *Poli?*  
 4385. Chain of 8-shaped links: ending in female heads: a double knot with tassels as clasp. *Tamassos*, Δ. 7. (MS. Inv.)

#### *Hellenistic chains.*

4391. Alternate (*a*) bar-links of gold, and (*b*) lenticular beads of dark paste strung on gold wire. *Amathus*, 213.  
 4392. Similar: bar-links of filagree work. *Kuklia*.  
 4393. Similar, slighter: a spherical bead on each link, alternately black and white: cf. KBH. ccxvii. 12. *Kuklia*.  
 4394-6. 'Chain earrings' (p. 122): short gold chains closed by an ornament.  
   4394. With two flat gold pendants: (*a*) disc with circular mouldings, (*b*) lion's head embossed. KBH. clxxxii. 22. *Poli*.  
   4395. With convex disc-shaped fastening. *Amathus*, 130.  
 4396. Similar. [? *Poli*. ? *Tamassos*, Δ. 7. MS. Inv.]

#### B. Silver Chains and Pendants.

4401. Links flat, embossed: and perforated for two threads: silver gilt. *Kurion*, 1886. Cf. Cesn. Sal. Pl. ii. 15, b; c.  
 4402. Links similar, but more elaborate: on each a rosette between two palmettes: silver gilt. *Kurion*, 1886.  
 4403. Disc with four similar ornaments in relief, and group of two figures in centre, probably belonging to 4402 as a pectoral. ? *Kurion*, 1886.  
 4404. Set of pendants like 4364: silver gilt. *Kurion*, 1886.  
 4405. Square stele as pendant. *Kurion*, 1886.  
 4406. Cylindrical pendant. *Kurion*, 1886.  
 4407. Porcelain animal figure hung by silver wire. *Kurion*, 1886.  
 4408-4409. Two small corroded pendants. *Kurion*, 1886.  
 4410. Gorgoneion, embossed. Sixth century style: cf. KBH. xxxiii. 17. *Amathus*, 107.

4411. Small human figure with right arm raised. *Poli*, 41, II.  
 4412. Small flat pendant. *Amathus*, 127.  
 4413. Embossed spherical bead. *Amathus*, 100.  
 4414. Oval pendant with embossed ornaments: silvered bronze.  
 4415. Onyx in silver mount: intaglio. Nike advances to left, holding palm-branch, or offering a wreath: onyx 4615. *Poli*, 99, II.  
 4416. Onyx bead in silver mounting: cp. 4407.  
 4417. Four hollow silver beads in shape of lion couchant: cf. KBH. lxvii. 13.

#### C. Bronze Pendants.

4431. Hemispherical bell. *Salamis Collection*.  
 4432-4434. Heart-shaped pendant: bust of human figure.  
 4435. Byzantine cross (probably that found at *Voni*, 1883. Chron. Exc. s. v.).

#### D. Stone Pendants and Trinkets: cf. Glass and Paste, 4921 ff., p. 106.

4436. Hawk cut in sard: the head has been broken and mended in antiquity, but is now lost: suspended by a loop behind from a gold wire. *Tamassos*, Δ. 15.

4437. Dog cut in sard.  
 4438. Fish in black paste. Cf. glass-paste dolphin (*Poli*), Cambr., Fitzw. Mus.  
 4439. Three amphora-shaped pendants of greenstone. *Tamassos*.  
 4440. Plain drop-shaped pendant of onyx. *Poli*, 24, III.  
**4441-4443.** Gilded clay pendant-beads, strung on wire. *Amathus*, 107. Cf. *Poli* (M. 69); J. H. S. xii. p. 324.  
 4444. Pendant-bead of black steatite: cylindrical, with incised network of lines: hole above for suspension horizontally. Eighth-seventh centuries.

#### E. Beads of Hard Stones; Glass, and Paste.

- 4451 a-e. Flat crescent-shaped beads of sard. *Amathus*, 80.  
 4452. Long bead of rock crystal: three convex sides. *Amathus*, 80.  
 4453. Almond-shaped: similar. Cf. sub-Mykenaean type. *Amathus*, 13.  
 4454. Necklace of sard, silver, and variegated paste beads. *Amathus*, 186.  
 4455. Necklace of sard and silver beads. *Amathus*, 161.  
**4456-4468.** Sard and onyx beads; from Tomb Groups, and Miscellaneous.  
 4456-4460. Miscellaneous beads. 4467. *Amathus*, 250.  
 4461. *Amathus*, 130. 4468. <sup>1</sup>*Poli*, 135, II.  
 4462. *Amathus*, 58. 4469. *Kuklia*, including 4902-  
 4463. *Amathus*, 64. 4903 (amber).  
 4464. *Amathus*, 19. 4470. *Idalion*, 1894, 76.  
 4465. *Amathus*, 44. 8470. *Larnaka*, 1894, 3. Cf.  
 4466. *Amathus*, 235. *Amathus*, T. G. 100.  
**4471-4479.** Bronze Age beads. Cf. C.M. 630-3 and KBH. cli. 6, 10, 13, 17.  
 (a) White gritty porcelain with very thin and fragile pale blue glaze:  
 (a) spherical, (β) spindle-shaped; both are derived from Egyptian  
 XII Dyn. types. Cf. *St. Germain*, 13811.  
 (b) Very small thick discs. Blue and red, Ag. *Paraskevi*, 1894, 5.  
 Red and white, *Tamassos*.  
**4496-4499.** Shells used as personal ornaments. 4496. *Tamassos*,  
 4497-4499. *Dentalium*, sp. Cf. *Tridacna* shell in Tomb Group,  
*Amathus*, 130, p. 178; mother-of-pearl shell (*Pecten*), *Amathus*, 91,  
 p. 176; *Larnaka*, 1894, 31-7, p. 178. *Unio* sp., *Amathus*, 100;  
*Larnaka*, 1894, 38: *Venus* sp., *Larnaka*, 1894, 31-7. Perhaps used  
 as strigils. Cesn. Sal. p. 79.

#### CYLINDERS, SEALS, AND GEMS.

##### I. BRONZE AGE.

###### A. CYLINDERS.

###### (a) Imported.

4501. Babylonian cylinder with cuneiform inscription: haematite: in original gold mounts. Bezold, Z. f. Keilinschr. II. (1885) 191-193; KBH. lxx. 4; Much. Kupferzeit<sup>2</sup>, 372. *Agia Paraskevi*. Compare Tomb Group, Ag. Par. 1885, 1 (p. 57), with which it was found. = KBH. clxxi. 14.  
 4502. Large mounts for a similar cylinder. Ag. *Paraskevi*, 1894, 10. Cf. KBH. cxlv. 5 B.  
 (β) Native Cypriote cylinders. All of steatite except 4507, which may be a paste resembling ivory.

<sup>1</sup> Long, narrow, blue porcelain beads.

4503. Man, tree, ox-head, &c.      4507. Geometrical devices : from  
 4504. Two men, deer, crescent, &c.      same tomb as 4501.  
 4505. Deer attacked by lion.      4508. Device of oblique lines   
 4506. Lion seated before tree.

[4503-6: 4508 are the gift of Mr. Eustathios Konstantinides.]

- B. Island-stones : none in Cypr. Mus. (Introd. p. 32).

## II. EARLY GRAECO-PHOENICIAN AGE.

### C. Conical, Pyramidal, Cubical, and Prismatic Seals : steatite.

4521. Flat square seal, perforated : animals, &c.  
 4522. Pyramidal seal, perforated, with oblong face.  : cross-scratched on one side.  
 4523. Similar : plain.  
 4524. Cylindrical, transversely perforated, with enlarged face : ? lion rampant.  
 4525. Block of pale green steatite, like the material of 4521-4528.  
 4526-4528. Conical seals.  
 4529. Coarse porcelain ; with this device .

4530. Low oblong pyramidal seal : green porcelain : hieroglyphic inscription. *Amathus*, 251.

### D. Scarabs.

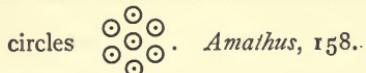
- (a) *With Egyptian engraving : porcelain.* Cf. Porcelain Ornaments, 4701 ff.

4541. 'Ankh' symbol and hieroglyphic inscription. *Amathus*, 202.  
 4542. Thothmes III. (*Ra.men.kephera*). *Limassol*, v. p. 175.  
 4543. Thothmes III. *Amathus* (surface).  
 4544. Scarabaeus within elaborate border. *Amathus* (surface).  
 4545. Bearded human figures with crook-topped staff before two 'Tat'-shaped pedestals surmounted by hawks : ?hieroglyphics above.  
 4546. Sphinx, wearing crown of Upper Egypt (*pshent*), and holding Ankh symbol. *Amathus*, 158.  
 4547. Hieroglyphic inscription. *Amathus*, 19.  
 4548. Hieroglyphic inscription.  
 4549. Hieroglyphic inscription.  
 4550. Thothmes III : in silver setting. *Salamis*.

- (b) *With Cypriote engraving : steatite or imitations of porcelain.*

4561. Steatite : goat. *Amathus*, 130.  
 4562. White porcelain in mount of gold-leaf : human figure holding two crocodiles. *Amathus*, 13. Compare 4566 and similar seals in British Museum (*Amathus*, 201). Cf. also Mykenaean island-stone from Orvieto. (KBH. xxxii. 38. Helbig, Question Mycénienne, 1896, fig. 24.)  
 4563. Ivory : two birds, heraldically supporting a tree.  
 4564. White porcelain : deer.  
 4565. Bright blue chalky porcelain : human figure nearly obliterated. *Idalion*, 41.  
 4566. Similar : human figure kneeling or running, and holding two snakes. Compare 4562.

4567. Same material: lenticular bead, perforated: pattern of concentric



circles. *Amathus*, 158..

4571-4575. Blue paste. *Salamis*. 4576. Deer: steatite. *Salamis*.

4577. Warrior: steatite. *Salamis*.

4578. Lattice-work: scaraboid: steatite. *Salamis*.

### III. LATER GRAECO-PHOENICIAN AGE.

#### (γ) Scarabs in hard stone: Oriental styles of engraving.

4581. *Assyrian style*: bearded human figure holding spear, seated before an incense-stand: a sphinx by his side, and the winged disc above: guilloche border: bloodstone. (Figured JHS. xi. p. 54, fig. 1. Cf. Lajarde, Mithra, lxxxii. 3; KBH. fig. 236 and sp. in De Luynes Coll. Bibl. Nat. 242.) *Poli*, C. E. F. 10.

4582. *Egyptian style*: cow and suckling calf: background of stems of papyrus: poor work. Clouded red chalcedony. KBH. xxxii. 29. Cf. the fine example of same motive in Brit. Mus. (*Amathus*, 211). *Poli*, 41, II.

#### E. Scaraboids. Archaic Greek and Cypriote style.

N. B.—Gems mounted in rings are numbered with the corresponding unit to that of the ring in which they are mounted: e.g. Gem 4584 is mounted in Ring 4184.

4583. Youthful head to right; sard, perforated. (Ring 4183.) *Poli*, 20, II.

4584. Goat passant regardant, as on coins of Kelenderis: [broken:] back entirely cased in chased electrum: sard scarab (in Ring 4184). KBH. xxxii. 30.

4585. Nude female figure crouching and dressing her hair: sard, perforated. (Ring 4185.)

4586. Plain mounted sard. (Ring 4186.)

4587. Lyre: mounted sard. (Ring 4187.) *Idalion*, 26.

4588. Human footprint: mounted sard. *Poli*, 106, II. Cf. KBH. lxxxii. 43.

4589. Black jasper.

4590. Green paste.

4591-4592. Scarab: sard.

### IV. HELLENISTIC AGE.

#### F. Flat or Convex Gems, with later Hellenistic engraving.

4601. Bird: oval flat onyx. *Amathus*, 232.

4602. Eros wrestling with a wingless figure under a tree: oval flat sard. *Amathus*, 262.

4603. Athene Promachos: compare the type on the coins of Thessaly: sard. (Ring 4203.)

4604. Warrior with spear and plumed helmet with broad rim, advancing to left: convex sard.

4605. Garnet or garnet paste. (Ring 4205.) *Amathus*, 221.

4606. Sardonyx. ? *Soli*. 4607. Pale onyx. ? *Soli*.

4609. Hermes to right: drapery and caduceus in right: uncertain object in extended left: sard. (Ring 4209.) *Amathus*, 213.
4610. Demeter to right: cornucopiae in right: ears of corn in extended left: sard. (Ring 4210.) *Amathus*, 59.
4611. Head to left: sard. (Ring 4211.) *Amathus*, 59.
4612. Eros to left: sard. (Ring 4212.) *Amathus*, 202.
4615. Nike advances to left, holding palm branch, and offering a wreath (?): onyx in silver mount. (Pendant 4415.) *Poli*, 99, II.

### EGYPTIAN (NAUKRATITE) PORCELAIN CHARMS AND ORNAMENTS.

#### 4701-4712. *Symbolic Eyes* :—

4701. *Idalion*, 1894, 76.  
 4702. *Amathus*, 262.  
 4703. *Amathus*, 58.  
 4704. *Amathus*, 98.  
**4721-4724.** *Bes*: hideous bearded dwarf: symbolic of happiness: guardian of one of the gates of the lower world. Cf. Heuzey, T-C., p. 73. Head. 4721. Blue and black. *Amathus*, 58. 4722. Yellow and black, semicircular disc below. *Amathus*, 28.  
 Full figure: 4723. *Amathus*, 28. 4724. *Amathus*, 275.

4725. *Osiris?* infant with closed hands on breast: a hawk on each shoulder and a standing figure at each side: engraved on the back, a female figure with disc on head (*Isis?*). *Amathus*, 28.  
**4726-4732.** Hawk-headed deity with disc on head. 4726. *Idalion*, 42. 4732. *Salamis*. Without disc: 4727. *Amathus*, 107. 4728. *Amathus*, 98. 4729. *Amathus*, 130.

- 4736-4737. Hippopotamus-headed deity. *Amathus*, 98.  
**4741-4742.** *Isis and Osiris*. 4741. Disc on head. 4742. Yellow paste. *Amathus*, 28.  
 4746. Ram-headed deity. *Amathus*, 98.  
 4750. ? Animal-headed deity (ill-moulded), disc on head. *Amathus*, 28.

#### 4751 ff. *Animals* :—

4751. Ape. *Amathus*, 28.  
 4752. Ape. *Amathus*, 98.  
 4753. Cat. *Amathus*, 262.  
 4754. Cow. *Amathus*, 98.  
 4755. Cow. *Amathus*, 275.  
 4756. Hare. *Amathus*, 98.  
 4757. Lion. *Amathus*, 98.  
 4758. Lion. *Amathus*, 28.  
 4759. Lion. *Amathus*, 186.  
 4760. Ram. *Amathus*, 98.  
 4761. Sow and pigs. Inscription on base. *Amathus*, 158.  
**4770.** Altar (?) of paste, inlaid with yellow, green, and blue enamels; mother-of-pearl backing. (Date and provenance unknown.)  
**4775-4776.** Bracket-shaped charm. *Amathus*, 98.  
**4777-4778.** Spindle-shaped charm. *Amathus*, 98, 58.  
 4779. Cube: suspended by a ring. *Amathus*, 202.

- 4780-4781. Similar, with horizontal lines. *Amathus*, 32. *Idalion*, 1894, 76.  
 4782-4785. Coral-charms. *Tamassos*.  
 4783. Flat elaborately-pierced discoidal bead. *Amathus*, 158.  
 4784. Scarabaeus, suspended from behind. *Amathus*, 98.

### Hellenistic Porcelain and Paste Ornaments.

4791. Draped female figure in high cap: greenish porcelain pendant.  
 4792. *Hermes*, nude: yellow porcelain. *Poli*, 41, II.  
 4793. *Harpokrates*. Cf. 3161 ff.  
 4931. Pendant: youthful face with curly hair. KBH. clxxxii. 28. *Poli*, 41, II.  
 4932. Pendant: disc stamped with a goat.  
 4933. Paste pendant: in shape of a wine amphora (cf. 2001).  
 4941. Paste ornament: flat behind: reef-knot with tasseled ends. KBH. clxxxii. 20; cf. sp. in Langlois Coll. (*Louvre*, Salle M.). *Poli*, 41, II.  
 4942. Paste ornament: hollow behind: capital of 'Composite' order. KBH. clxxxii. 27. *Poli*, 41, II.  
**4945-4948.** Counters: very common in late Hellenistic and Roman tombs. Cf. Cesn. Sal. p. 67; Newton, Trav. and Discov. i. 304 ff. (in Apollo T. at Kalymnos).  
 4949. Knucklebones. Cf. 4950. *Glass*.

### MISCELLANEOUS HOUSEHOLD AND TOILET ARTICLES.

- 4801-4803.** Loom rings (sixth-fourth centuries). Pair of funnel-shaped rings of silver, like those still used in Cyprus to suspend the native loom. *Poli*. 4801. Gold-plated. KBH. clxxxii. 50. *Poli*, 12, III.

#### Fibulae.

(i) *The bow is symmetrical or nearly so.*

- 4821-4823. Bronze. *Limassol*. 4822. *Poli*, 253, III. 4823. *Tamassos*.

(ii) *The bow is unsymmetrical: the hook end prolonged.*

4824. Gold. *Kuklia*. Cf. Perrot, ii. fig. 319 (New York); iii. fig. 595; Dümmler, Mitth. Ath. xii. p. 18 ff.; J. H. S. viii. p. 74, fig. 17. (*Assarlik* (TERMERA), in Karia): sp. from *Kuklia* in Ashm.

- 4825-4839. Bronze:—

- |                                   |  |
|-----------------------------------|--|
| 4825-4829. <i>Kurion</i> .        | 4836. Stem beaded. <i>Amathus</i> , 278. |
| 4830-4832. <i>Amathus</i> , 1.    | 4838. Large knobs on stem.               |
| 4833-4834. <i>Amathus</i> , 278.  | 4839. Small knobs on stem.               |
| 4835. Iron. <i>Amathus</i> , 232. |  |

(iii) *The bow is bent at an angle, on which is a knob: the pin is bent.*

- 4840-2. Fragmentary. Cf. *Amathus*, 263: *Kurion*, 1895 (Brit. Mus.).

## Pins for the hair: heads variously ornamented.

## (a) Silver.

- 4851.** Head shaped like a Dipylon sword-hilt: the shaft a flat blade with central rib: sixth century. (Cf. J. H. S. xi. pl. v. 2. *Poli*.) *Amathus*, 221.
- 4852-4855.** Spherical head. Cp. sp. *Poli*, Cambr., sp. Cesn. Coll. (N.Y.) No. 130.
- 4857.** Gesture charm, thumb between fingers of closed hand: bronze shaft.
- 4859.** Plain silver shaft.

## (β) Bronze.

- 4861.** Head flame-shaped.
- 4863-4865.** Head spherical. **4863.** *Amathus*, 300.
- 4867.** Head oval, with nail-shaped appendage beyond.
- 4869.** Head oval, lobed. Cf. Perrot, iii, fig. 293; Cesn. *Cyprus*, p. 312. *Amathus*, 1894 (Brit. Mus. 94/11/1). Cf. bone pins, 4955-4971.
- 4871-4897.** Vide below (Silver Plate: Byzantine Jewellery).

## Amber.

- 4901.** Amber ring. *Kurion*.
- 4902-4903.** Amber beads. *Kuklia* (strung with 4469).
- N.B.—A. P. di Cesnola, Salaminia, pp. 35, 39, says that, in his experience, amber does not occur in Cyproite tombs: but though rare, it has been occasionally found in early Graeco-Phoenician tombs. Cf. sp. from late Mykenaeian tomb, *Salamis*, 1896 (Tomb Group 27, p. 184): *St. Germain*, 15181 (14 beads, without locality).
- 4911.** Red coral ring.
- 4916-4926.** Glass, v. p. 106. **4931-4948.** Hellenistic Paste, v. p. 138.

## Objects of Bone and Ivory.

- 4950.** Knucklebones. (Cf. 4949, *Glass*.)
- 4951.** Round-edged blade with moulded sides: flamboyant section thus  Perhaps a mesh for net-work.
- 4955-4970.** Pins. **4955-4960.** With rings on turned stem. **4961-4970.** Plain. Cf. silver pins, 4851 ff.
- 4971.** Pin, head roughly cut into figure of Aphrodite? A. *Cesnola*, 1878.
- 4972-4976-4977.** Cylindrical rods, cf. Cesn. Salaminia, Pl. vii. 10, 13: part of a frame. **4976-4977.** Have perforated bronze tags.
- 4978-4979.** Square boxes: fragmentary.
- 4981 ff.** Rings of bone.
- 4985-4988.** Cylindrical boxes: fragmentary.
- 4989.** Saucer.
- 4990.** Stem of spindle-whorl. *Salamis*.
- 4995.** Die. *Salamis*.

## SILVER VESSELS, &amp;c.

- 4871-4873.** Spoons. Cf. Bibl. Nat. 1635-7.
- 4881.** Patera, with central medallion in border: a horse to right embossed and chased: very beautiful sixth century work. *Tamassos*, Δ. 4; to

be published in 'Tamassos und Idalion.' This patera was entire when consigned to Nicosia (1889): when rediscovered (1894) in the Commissioner's offices at Nicosia it was broken into several pieces.

**4883.** Bowl, hemispherical: solid: it appears to be quite plain, but is thickly coated with oxide. *Kurion*. Cf. an exactly similar example, *Kurion*, 1895, Brit. Mus.

**4884.** Krater [noted formerly by O-R., but missing in 1894]. *Kurion*, 1883.

### BYZANTINE JEWELLERY.

All found together about a mile from *Kerynia*, close to the high-road (vide Introduction, s. v.).

**4891.** Necklace of double 8-shaped links, fastened by a hook-and-eye between two embossed and perforated discs, each representing a crested bird with defiant aspect, within a deep beaded border. On the chain, strung from sliding rings, (1) a slightly elongated cross with central disc and lobed arms, of the same style but filled with foliage; (2) a pair of flame-shaped pendants, of the same style; (3) a pair of six-sided tubular beads, with beaded ends, strung between (1) and (2) to keep them apart. Solid gold throughout. For the style, cf. a smaller necklace, with many pendants, in Brit. Mus.

**4892-4893.** Pair of earrings. The ring itself is of type h, p. 122, with loop below, in which is hung a flat pear-shaped pendant: (1) in the centre a flat oval amethyst, longitudinally perforated and suspended vertically on a wire within (2) a pear-shaped frame of two beaded rims separated by four perforated rays, between which lies (3) a loop of small pearls strung on a wire which passes through loops. Solid gold throughout. Cf. Brit. Mus. 56/12/23, 1746, Barbetti Coll. Sardinia.

**4894-4895.** Pair of bracelets, hollow but massive, of flattened oval form, swollen in front, and with the ends joined under a narrow ferula behind. Gold.

**4896.** Finger ring: a flat gold band of chased work like the ornaments of 4891: Byzantine palmette-scroll motive. Gold.

**4897.** Finger ring with bezel: flat plain hoop, to which a flat circular plate is soldered in front. Solid gold. On the face of the plate is engraved a representation of the Annunciation: Gabriel to right, with left raised: B. V. Mary to left: both standing, with halos: between the heads a lobed cross, like that of 4891: ? intended for the Dove: large exergue below, with pair of volutes with foliage. The design is enriched with transparent niello: red, blue, and green.

**4435.** The Byzantine bronze cross from Voni (?), p. 148.

## SPECIAL COLLECTIONS FROM VARIOUS SITES

THE collections of votive offerings from a number of sanctuaries have been so far preserved together in the Cyprus Museum, that it has been possible to describe the objects which compose them in their original connexions. As in the General Collection of Terracottas, the objects are grouped according to types and motives, and the successive native styles and foreign influences are indicated within each type. The character of the cult and the ritual of each sanctuary may be determined with some certainty from the characteristic attitudes and attributes of the acolytes and votaries : but as votive offerings seem to have been made wholesale in Cyprus at certain centres, it occasionally happened that a pilgrim brought from his home an incongruous offering, but dedicated it nevertheless, e.g. 5140-1, female figures at *Voni*; 5347, a warrior at *Khytroi*; 5485, a male head at *Soloi*.

### I. VONI.

The Sanctuary of Apollo at Voni lies by the side of the stream at the west end of the village, and about a mile and a half from the site of Khytroi. Surreptitious digging before 1883 had done much to confuse the site, but the ground-plan has been made out with some certainty. The walls, in which many of the statues and inscriptions were found built up, are not (as was at first supposed on the evidence of a bronze coin of Andronikos IV. Palaeologos: Mitth. Ath. ix. 127 ff.) the remains of a Christian church, but rather, as excavations at Akhna, Dali, and Frangissa have shown in similar sanctuaries (v. KBH. pp. 1-28, iv-viii), represent reconstructions of the enclosing walls of the temenos in late Hellenistic times, when obsolete or dilapidated dedications were swept away and used as building materials. The walls in question enclose what was probably the Court of Burnt-Offering, which communicated with another larger open court, in which the votive statues were erected : Ground-plan, KBH. v: cf. iv-ix, Akhna, Dali, Frangissa, Kuklia (Paphos).

All the statues excavated were male figures, and of stone, except one female terracotta (No. 5141) and one small female figure in stone (5140). Again, with three exceptions, the figures are youthful and beardless, and seem to represent—(1) The priest or the worshipper with lustral sprays of leaves, incense-boxes (*pyxides*), offerings, and double flutes; sometimes perhaps idealized in the likeness of the deity; but often in the later examples certainly intended as portraits. (2) The deity himself, with various attributes; eagle, Nike, fawn, &c. He is identified as Apollo by the inscriptions 5143-5145, but the attributes are those of Zeus, indicating that Apollo is here specially *Διὸς προφήτης*: the lustral spray marks him as *καθάρος*. (3) 'Temple-boys' (*νεωκόροι*), with dove or duck as attribute, such as are found in many Cypriote sanctuaries : cf. 3153 and KBH. xcii; in one case, 5053, a 'Temple-boy' is associated with the deity himself; he

may perhaps represent an associated cult analogous to that of Adonis, which is strictly appropriate to the Aphrodite (Astarte) cult. (4) Herakles : or Apollo with attributes of Herakles, 5136 ff. (5) The Oriental Nature-Goddess ; here identified as Artemis by the inscription 5156. (6) The satyric terms, 5153-5154 ; and (7) the Sphinx, 5156, may be accidental and informal dedications, such as are occasionally found on many sites among the orthodox offerings : cf. 6163-4, 6168, *Tamassos*. The Sphinx here also may be an *oracular* attribute of Apollo.

#### Votaries playing the double flute.

- 5001.** *Egyptian* influence prominent. Male figure with Egyptian head-dress completely concealing the hair, but leaving exposed the enormous ears : a foldless chiton conceals all the contours of the figure, and extends to the feet, which are bare : the double flute is held in both hands close in front of the breast, and is played through a *φορβειὰ*, which, as also the broad hems of the chiton, is coloured red : back flat. H. 0.39 m. Figured KBH. xlvi. 6 ; Mitth. Ath. ix, p. 131, fig. 2.
- 5002.** *Archaic Greek* influence prominent. Male figure enveloped in himation, of which only the hem is indicated, passing from left shoulder across the front and disappearing behind the knee : feet shod, left foot slightly advanced : head bare : hair of the beard indicated by rough chiselling : eyes prominent : double flute held as before ; but no trace of *φορβειὰ* : hem of himation coloured red : face damaged, and middle part of flute missing. H. 0.20 m. KBH. xlvi. 2.

#### Votaries without attributes.

- 5003.** Male beardless figure in peaked cap concealing the hair and falling on neck behind, and close-fitting foldless chiton from neck to bare feet ; body very long, narrow, and flat, in proportion to the head : archaic Cypriote features of slightly Egyptian cast : both hands pressed to the thighs, palms inwards. H. 0.71 m. KBH. xli. 5 ; Mitth. Ath. ix. Pl. iv. 1. Cf. 5282, *Khytroi*, for the costume.
- 5004.** Similar : chiton somewhat looser : left arm as above, right slung in a fold of the drapery, which is not otherwise indicated : back flat. H. 0.469 m. KBH. xli. 6 ; Mitth. p. 130, fig. 1.
- 5005.** Head of similar figure, half life-size : archaic Greek influence more distinct on this larger scale. H. 0.215 m.
- 5006.** Young male head of half life-size : hair pressed down tightly by a narrow fillet, and ending in one row of simple curls : face rather flat (the nose is damaged), cheek-bones prominent, eyes very long and narrow, lips very thin and straight, the upper drawn a little down over the lower at the corners. Archaic Greek work, unusually pure for Cyprus. Cf. Introduction, p. 30. H. 0.177 m. KBH. ccxv. 2 a ; cf. xiii. 3 (*Idalion*, 1885).
- 5007.** Similar head, smaller and finer work : the inner corners of the eyes are drawn downwards, especially that of the left : the nose is narrow, and the mouth small, with thin lips : the cheeks are cut very far away under the eyes, so that the cheek-bones appear somewhat prominent : hair as in 5006, but confined by a wreath of bay, and ending in two rows of curls : the nose is damaged, and the back of the head is missing. H. 0.142 m.
- 5008.** Like 5004, but the outlines of the himation are all indicated in

outline over the chiton: hair as in 5006, but more roughly and prominently cut, ends not curled: the lines of the head show far clearer traces of archaic Greek influence than those of the body, which retains a slight Egyptian impression: the face wears a strong 'archaic smile': taenia, lips, and hem of drapery painted red. H. 0.609 m. KBH. xli. 4; Mitth., Pl. iv. 2.

- 5009.** Head, legs from middle of thigh, right arm, and left hand broken: the chiton is not indicated: the himation leaves the right shoulder and breast free, and is drawn closely round the body so as to show the contours, its folds being indicated by very shallow angular cutting and the top hem by a raised band; the border falls perpendicularly from the left shoulder down the front of the body and between the legs: left leg slightly advanced: the left arm is tightly draped to the elbow. The arms are both pressed to the hips, but stand clear from the waist: the right hand held a palm branch; the left, by a handle, a small square tablet, on which is a dedication in four lines of retrograde Cypriote characters:—

←————	me? - a - ka - li - ki	Γιλλίκας
	se · ta · se · e · ti · ka	κατέστασε
	ke · si · ta · sa · o	δ Στασικ-
	se · o · te · re	ρέτεος ( <i>sic</i> )

Gillikas is known as a Carthaginian name (Pape, Wörterb. d. Gr. Eigennamen, Pol. 36. 1. Cf. Collitz. (Deecke) Gr. Dialekt-Inschr. No. 29 (from Drimou:—Γιλλίκας τῷ Μαράκων ἦμι), and No. 120 (from Pyla:—Γιλλίκας Ονασιμάλα); also C.M. 6221 *Poli* := R. Meister, No. 25 b. The inscription has been published by D. Pierides, The Cyprus Museum (Larnaka, 1883): R. Meister, Die Geschichte Dialekte II, p. 169, No. 14 c. .

The archaic appearance of the statue at first sight recalls the early nude Apollo statues of Boeotia, and it is curious that the chest is abnormally flattened and depressed like that of the Apollo of Orchomenos (Athens, National Museum, No. 9). H. 1.04 m. KBH. xlvi. 8.

- 5010.** Young male figure with both arms by sides, hands closed and slightly thrown forward: wearing close-fitting chiton and sleeves to the elbow, and himation which hangs from the left shoulder, leaving the right shoulder and breast free, and envelops the lower part of the figure: the broad border falls stiffly down the front of the body: left leg advanced: feet and lower part of legs missing: the head is large for the body, and shows strong archaic Greek influence: the hair is roughly chiselled behind, and is confined by a wreath of bay, with three rows of small curls in front: strong 'archaic smile,' but the mouth is cut away. H. 0.655 m. Mitth. p. 131, fig. 3.

- 5011.** Similar: left hand grasps an uncertain object broken away in front, right hand missing: shoes painted red: the border of the himation resolves itself into a cluster of folds: back only rough-hewn, except mass of hair on back of neck. H. 0.305 m.

### Bearded Votaries.

- 5012.** Bearded male figure, crowned with bay: the hair and beard are arranged in formal ringlets, but with some freedom of detail: eyes turned down at the inner corners: strong 'archaic smile': drapery

- very poorly treated: right knee advanced: right hand and lower part of legs missing. H. 1.49 m.
- 5013.** Bearded head, life-size, like 5012, broken behind, and upper part of face gone: lips thin: hair in heavy curls rather stiffly cut, but more free than 5012.
- 5013 a.** Similar figure: head and right arm missing.
- 5014.** Torso; chiton of ribbed material, showing beneath himation with many formal folds: style hard and dry. H. 1.153 m.
- 5015.** Lower part of body only: flat in front and behind: drapery indicated by mere grooves. H. 0.40 m.
- 5016.** Torso; poor work: rather slender waist and broad chest. H. 0.562 m.
- 5017.** Bearded head, more than life-size: strongly archaic features: hair in broad bands from front to back; turned up in thick masses on the back of the neck; confined in front by a broad stephane with rosettes; and ending in two rows of formal curls: the beard is only indicated by an enlargement of the lower part of the face, below a line from before the ear to below the lower lip: this area is left smooth, and may either have been coloured, or may have had a separate piece attached to it: but there are no cramp-holes. H. 0.294 m.
- 5018.** Small bearded head, coarsely blocked out: hair drawn down under olive or bay wreath: two rows of curls in front: eyes large, prominent, and flat: high cheek-bones: mouth tightly closed, with 'archaic smile': broad pointed beard, very conventionally treated, after Assyrian fashion, with thin drooping moustache over it: left side broken away. H. 0.10 m.

#### Votaries holding dove and pyxis.

- 5019.** Torso: flat back and front, unworked behind: both arms hang down by the sides: hands slightly thrown forward; left holds a dove by the wings, right a small pyxis: chiton with waist-band, below a loose himation thrown over the shoulders and open in front: broad red border down left side, folds indicated by shallow grooves. H. 0.37 m. KBH. xli. 7.
- 5020.** Similar flat torso: chiton of ribbed texture: himation like 5009, but the perpendicular border falls inside the cross folds. H. 0.375 m.
- 5021.** Rounder figure with head, showing fully developed Greek influence: hair in row of curls, under wreath or low polos: top of head flat: the left arm is extended from the elbow, and the dove is held in the hand: drapery like 5020, but better work: chiton falls to the shod feet below the himation, as in 5014. H. 0.48 m.
- 5022.** Similar, but eyes prominent: flat hair under wreath: chiton of crinkled material: red lips, borders of himation, and stripes on sleeves of chiton: hair drawn forward under wreath. H. 0.355 m. KBH. xli. 1; Mitth., Pl. iv. 4.
- 5023.** Similar: red-bordered chiton of crinkled material with arm-holes at level of elbows: no himation. H. 0.47 m. KBH. xli. 3; Mitth., Pl. iv. 3.
- 5024.** Similar: rather flat shape and poor work: right hand raised, palm outwards, in front of shoulder: lower part missing: red border. H. 0.375 m.
- 5025.** Torso: dove held by wings, and pyxis in left hand: right holds a spray of leaves, to sprinkle lustral water: drapery rather more advanced: fragmentary. H. 0.34 m.

5026. Similar: head and right arm missing. H. 0.89 m.  
 5027. Similar: the left arm is bent at the elbow, and holds the bird in the hand against the body: right holds a spray of leaves downwards: drapery more like Hellenistic types. H. 0.305 m.  
 5028. Rather flat and poor work: face rather short and broad, like late Hellenistic work. H. 0.442 m.  
 5029. Torso, similar. H. 0.18 m.  
 5030. Torso, similar: later and better work: left knee slightly advanced. H. 0.38 m.  
 5031. Small, similar: drapery confused, and coarsely executed. H. 0.194 m.

**Votaries holding a branch, generally upwards, in left hand: right hand hangs down and holds pyxis.**

5032. Flat shape: drapery indicated by shallow grooves: elaborate red painted border round neck and down sleeve of chiton, and double border on himation: head missing and feet mutilated. H. 0.487 m.  
 5033. Lower part of similar figure: branch held downwards: red border. H. 0.225 m.  
 5034. Complete figure of flat but better work: like 5021, but of more slender proportions. H. 0.59 m. KBH. xlvi. 7.  
 5035. Similar, lower part only: shoes with thick soles. H. 0.165 m.  
 5036. Like 5023: without himation: shoes like 5035. KBH. xli. 3; Mitth., Pl. iv. 5.  
 5037. More than life-size: very fair Hellenistic work: fine, purely Hellenic head with curly hair and slight growth of hair on the cheeks: eyes painted in red: spray downwards in right hand, left holds a fold of the himation which descends from the right shoulder. KBH. xl. 3.  
 5038. Similar [head missing]: spray in right, left holds fold of himation.  
 5039-5039 a. Similar: smaller: pyxis in right, spray in left.  
 5040. More than life-size: same motive as 5037, but the positions of the legs are reversed.  
 5041. Similar: the name ΚΑΡΥΣ roughly scratched on one of the folds of the himation, near the right knee.  
 5042. Half life-size: left holds fold of himation falling from left shoulder: right by side with spray.  
 5043-5044. Torso: similar.  
 5046-5047. Similar: with pyxis in left.

#### Apollo with various attributes.

##### (a) Apollo with Eagle.

5048. Young male figure, fully draped, with luxuriant, flowing, and curling hair falling behind, and crowned with bay: himation in a heavy roll round waist: the right arm is bare from the elbow, and hangs loosely by the side: the left elbow rests on a round column with debased Doric capital: cf. that of the Varvakeion Athena at Athens: the left hand holds a cylindrical object, probably a scroll: on the wrist is an eagle, which looks up at the figure: feet broken off at the knee. H. 1.16 m. KBH. xl. 1-2.  
 5049. Similar, half life-size: the eagle is held in the hand, instead of perching on it: pilaster instead of column: head, feet, and right arm missing.

(β) *Apollo with Nike.*

**5050.** Similar pose: right hand holds palm branch downwards; left, resting on Doric column, holds a figure of Nike in flowing double chiton, left foot advanced as if to take flight: right hand raises drapery. [Face, feet, and right arm much damaged; and head, left arm, and wings of Nike.] H. 1·95. KBH. xl. 4, 5.

(γ) *Apollo with Fawn.*

**5051.** Similar figure and type of features; Apollo, resting on Doric column, supports a fawn, recumbent on the forearm. H. 1·98. KBH. xl. i.

**5052.** Similar torso: left hand holding spray downwards. KBH. xl. 2.

(δ) *Apollo with 'Temple-boy' (Adonis?).*

**5053.** Similar figure: traces of branch held downwards in missing right hand: by the left foot stands a diminutive figure of a boy in heavy himation: right hand supported in folds across breast: left hand rests on hip, beneath drapery. [The head of the small figure and the hands of the larger are missing.] H. 1·75. KBH. xli. 8. Cf. Brit. Mus. (*Dali*).

**Similar figures without distinctive attributes.**

**5054.** Colossal statue: pure Hellenistic work: features full and of almost Roman cast: right grasps fold of drapery falling from left shoulder: left by side, broken: roll of himation round waist. Cf. pose of 5996. H. 2·235 m., the head alone 0·368 m. KBH. ccxv. 7.

**5055-5056.** Similar: life-size.

**5057-5059.** Torso: right, slung in folds of himation, grasps the fold which falls from left shoulder: left by side: left knee bent.

**5058.** Torso: right arm by side, left raised from elbow under fold of himation: left knee bent.

**5060.** Half life-size: left holds pyxis: right in folds of himation, which then passes down and hangs over left wrist.

**5061-5062.** Short: stout: broad fillet in hair: right slung in fold of himation: left by side. **5062.** Torso.

**5063.** Torso: male figure (?): nude except for chlamys fastened on left shoulder and falling behind: right arm extended sideways nearly level with the shoulder: weight of body on right leg.

**5064.** Left clasps drapery falling from left shoulder: right by side.

**5065.** Right raised in fold of drapery: left holds a roll.

**5066-5072.** Standing youthful votaries (cf. 5112 ff.), with flat or low conical caps, often with details in red paint. Cf. Brit. Mus. sp. holding an apple, from *Dali*.

**5072-5107.** Heads of more and more Hellenistic type: up to half life-size: eyes, lips, and hair often painted red. **5089.** Seems to have followed a more archaic model.

**5108-5111.** Colossal heads of similar Hellenistic type. **5108.** Hair in large flat spiral curls: crown of four-petalled flowers. **5109-5110.** Hair less formal: crown of long bay leaves: hair on cheeks. **5111.** Wavy hair, similar wreath.

Temple-boys: flat-backed statuettes of a boy in short-sleeved chiton, half recumbent, with his left leg drawn under him, and resting on his left hand. All in more or less clumsy imitation of Hellenistic work. Cf. the standing figures, 5066–5072.

(a) Right hand rests on left foot.

5112. Traces of red colour on lips and borders of chiton: red patch on breast: ? an amulet.

(b) Right hand rests on small pyxis like that of 5019, &c.

5113. Fragmentary: chiton leaves groin exposed: spindle-shaped amulet suspended on breast. Cf. St. Germain Mus. 14031 (Cesn.).

(c) Right hand holds a bird.

5114–5115. Complete: head crowned with bay: red colour on lips, drapery, and bird, and to indicate amulet.

5116–5120. Similar: more or less mutilated: red colour.

(d) Right leg drawn up and resting on left hand, which grasps the bird: left rests on right leg.

5121. Complete: head crowned with bay: poor work.

5122. Heads of boy and bird missing.

5123–5124. (e) The bird, apparently a duck, is held on the left forearm, and its beak rests in the right hand. As both these figures are much mutilated it is not clear whether they were recumbent or not; but 5123 has a head of the same type as the preceding, and has the spindle-shaped amulet on the breast. Compare the standing 'Temple-boy,' 5053, and the fragment 5208 (*Khytroi*).

5125. (f) Same attitude as (a): the right hand holds an uncertain object, perhaps a bunch of grapes, in front of the body.

5127. (g) A very small statuette of rather detailed workmanship: same attitude as (a): right arm and attribute missing.

5128. Head of same type as (a).

5129–5135. (h) Heads of similar type, but wearing a flat cap with distinct rim all round. Cf. 5066–72.

### Herakles?

5136. Flat-backed statuette of careless work, after a late Hellenistic model: nude except for the himation, which falls behind from shoulders: left hand holds an object which perhaps represents a thunderbolt: right hand rests on club which is very roughly indicated: traces of red colour on drapery: head missing. H. to shoulder, 0.20 m. Cf. KBH. xlvi. 5 (Berlin Museum).

5137. Similar: the object in the left hand is flat and square. H. 0.15 m. Cf. 6118, *Tamassos (Frangissa)*.

5138. Head with lion's skin over it, so that the large jaws cover the ears of the wearer: careless work. H. 0.085 m.

5139. Similar, smaller, rougher head.

### Artemis or Aphrodite.

5140. Draped female figure in high relief on convex flat-backed slab: both hands support the prominent breasts: sleeves fall in heavy folds from the long wrists: traces of red on background:

elaborate necklace. [Head and feet missing.] H. of existing parts, 0.13 m.

5141. Artemis (?) : a moulded Hellenistic terracotta: a female figure in long chiton, girt below the breasts, leans against a tree on her right side: left hand rests on hip, palm outwards: right leg crossed in front of left: head missing. H. 0.14 m.

#### Inscriptions.

5142. Large base. ΚΑΡΥΣ ΟΝΑΣΑΓΟΡΑ

5143. Base with two sockets. ΚΑΡΥΟΣ ΑΠΟΛΛ[ΩΝΙ]

ΥΠΕΡ ΟΝΑΣΙΑΡΟΥ ΑΓΑΘΑΙΤΥΧΑΙ

5144. Inscription. ΝΙΚΟΔΗΜΟΣ ΥΙΟΙ ΚΑΡΥΟΣ ΑΠΟΛΛΩΝΙ  
ΣΙΑ//// ΕΥ|ΧΗΝ

5145. Square base with rough torus cornice :—

ΑΠ//ΛΛΥ ΝΟΣΙΕΡΛ 'Απ[ό]λλωνος ἵερο[ν]

5146. ΑΓΓ//ΑΘΗΤ//ΧΗΙ ἀγ[άθητον] ΧΗ  
ΚΡΑΤΕΙΑ ΑΓΓΟΡΙΑΙ 'Εγ[άθητον] κράτεια ἀγορ[αί]α  
ΤΕΜΙΔΙΕΥΧ//,// 'Αρ[άθητον] τέμιδι εύχ[ήν]

5147. Irregular block of limestone: edge dressed: inscription on curved surfaces :—

ΛΓΓΟΡΠΙΑΙΟΙΘΙΑCOC	(ἔτους)γ' Γορπίαιοι θίασος
ΤΗCΑΠΟΣΚΕΥΗC	τῆς ἀποσκευῆς
ΕΟΥCΕΝΤΟΙΕΡΕΟΝ	ἔ[θ]υσεν τὸ ἱερέον
ΛΔ ΤΟΙΕΡΕΟΝ ΘΙΑ	(ἔτους)δ' τὸ ἱερέον δ θία-
СОСΤΩΝΗΔΥΛΑΙΩΝ	σος τῶν Ἡδυλαίων
LEOΘIACOC ΤΩ	(ἔτους)ε' δ θίασος τῶν
KICAW///ΤΟΙΕΡΟΝ	Κισάω[ν] τὸ ἱερόν

#### Miscellaneous.

5148. Fragment of colossal statue of Egyptian style (fragment of left arm with two amulets) cut down into a base with square sockets.

- 5149-5150. Base with two square sockets.

5152. Large saddle-quern of vesicular volcanic rock. Cf. 471 ff.

- 5153-5154. Term: satyric bearded head. Cf. 5304, *Khytroi*.

5155. Upper part of small slab of limestone, with hole through it: upper edge shaped into a pediment, with two mutilated birds on it, facing each other: traces of red colour.

5156. Sphinx: torso. Cf. 6163-6164, 6168. *Tamassos (Frangissa)*.

5158. Right arm of half-life-size statue with bracelet, holding pyxis.

5159. Similar, holding fruit: spiral bracelet.

5160. Conical omphalos? 0.03 m. high.

5161. Similar, with a hole in truncated top.

5162. Similar: moulded round top.

5163. Bronze statuette of a deer. L. 0.049, H. 0.035. =C. M. 3862.

5164. Cornice with egg-and-dart ornament in very low relief.

- 5165-5166. Small square incense-altar.

5167. Rough head cut out of a block of limestone.

5168. Small saucer.

- 5169-5173. Lamps: late Cypriote and Roman. Cf. 1419.

- 5176-5177. Strombus-shells for trumpets.

4435. Bronze cross [v. p. 140].

II. KHYTROI (*Kythrea*).

Temenos with numerous votive statuettes and figurines identified, by inscriptions 5390–5391, as a sanctuary of the 'Paphian Goddess.' (Introduction, s.v.)

A. STONE STATUETTES: usual flat-backed technique. Cf. *Voni* above, and 5282, 5296, 5301, below.

a. Crouching boys. Cf. *Voni*, 5112 ff.

**5201.** Left hand on a patera: chiton drawn up above groin. H. 0.204.

**5202.** Left hand on a bird: chiton drawn up above groin. H. 0.155.

**5203–5207 a.** Bird held in right hand. H. 0.17 (5203).

**5208.** With characteristic necklace of signet rings, with bull's-head pendant: cf. 4375. H. 0.175.

**5208 a.** Similar necklace: *human-headed bulls*. KBH. xxxiii. 3.

**5209–5216.** Heads of similar boys. H. 0.28 (5209). **5211.** Wears a flat cap. H. 0.115. Cf. *Voni*, 5129 ff. **5212–5213.** A stephane: ? a female head. H. 0.22–0.12.

b. Nursing mothers. Goddess (?) seated on throne with high back and arms; heavily draped; veil over head; holding on left knee a swathed child, in pointed cap: all in a plain rectangular frame.

**5217–5219.** Native early style: foldless drapery; coarse and heavy. H. 0.148 (5217).

**5220–5222.** Egyptian influence in treatment of the head: foldless drapery. H. 0.186. **5221–5222.** Wear a single necklace. H. 0.082.

**5223.** Greek influence perceptible in head; drapery still foldless, but better modelled. H. 0.164.

**5224.** Greek influence: double necklace: *drapery painted red*. H. 0.117.

**5225.** Greek influence: head only. H. 0.055.

**5226–5240.** Greek influence increasing; folds of drapery indicated, except in 5230. **5226.** H. 0.146. **5227.** *Details painted red*. **5228.** High polos over veil.

**5241–5252.** Heads, similar. **5241.** H. 0.088. **5241–5246.** High polos. Cf. 5226. **5244–5247.** Peculiarly pure archaic Greek style. Cf. *Voni*, 5005, &c.

## B. TERRACOTTAS.

c. Female devotees, erect.

(a) 'Snow-man' technique:

**5253–5254.** Cylindrical trunk: both arms raised to head.

**5255–5257.** Heads of similar: nose, brows, cheeks, chin, and ears prominent. H. 0.06–0.058–0.067.

N. B.—Heights of fragments include present plaster bases (O-R.).

(β) *Mould-pressed technique: Egyptian features and heavy headdress: nude, or in diaphanous drapery.*

5258. *Hands by sides*: double necklace. H. 0.186.  
 5259. *Hands by sides*: a thick lock of hair falls in front of each shoulder. H. 0.065.  
 5260. *Hands by sides*: hair arranged in bands from back to front, descending low on forehead in Egyptian fashion: elaborate necklaces with pendant discs. H. 0.249. Cf. *Kuklia*, 4377, and similar specimen in Ashmolean Museum, Oxford.  
 5261-5265. *Hands by sides*: hair in broad groups of plaits in front of shoulders (=beginning of Greek influence). H. 0.105-0.138.  
 5266. *Hands by sides*: same type rendered in Greek style: chiton with diplois girt across breasts: heavy necklace. H. 0.11.  
 5267. *Both hands support the breasts*: *Egyptian* influence, drapery foldless. H. 0.092.  
 5268-5273. *Both hands support the breasts*: *Greek* influence growing: chiton indicated: high pointed headdress with veil falling behind: necklace of pendants like 4365 (fifth and early fourth century type, q.v.). H. 0.09-0.118.

N.B.—All these appear to be fragments of 'Ring-dances' (vide below).

b'. *Nursing mothers.*

- 5274-5275. 'Snow-man' technique. H. 0.067 (5275).  
 5276-5280. *Egyptian* technique. Cf. 5260 ff. H. 0.066-0.093.  
 5281. *Greek* technique: pointed cap, cf. 5268 ff.: locks of hair on shoulders. H. 0.077.

d. *Female votaries of various types.*

5282. Egyptian features, headdress, necklace, and foldless drapery: left arm slung across in arm-hole of chiton. H. 0.225. Cf. *Voni*, 5003-5004. [Stone.]  
 5283. Similar: arms in free sleeves. H. 0.208.  
 5284. Pyxis in left hand. H. 0.155.  
 5285. Himation indicated over chiton. H. 0.11.  
 5286. Pose of 5260 ff. H. 0.121.  
 5287. Tambourine in left hand. H. 0.06.  
 5288. From a ring-dance. H. 0.132.  
 5289. *Flower-bearer*: archaic Greek influence. H. 0.133. Cf. 3035 ff. and *Idalion* below.  
 5290-5295. From ring-dances (vide below): joined at the shoulders, except 5295. H. 0.066-0.116.  
 5296. *Tambourine player*: cf. 5284: tambourine in left hand, beaten with right. H. 0.155. [Stone.]  
 5297-5298. Tambourine player from ring-dances (vide below). H. 0.079-0.052.  
 5299. Tambourine player: Egyptian style: cf. 5360 ff.: tambourine level with left shoulder. H. 0.074.  
 5301. Tambourine player: foldless drapery: gourd-drum instead of tambourine. H. 0.113. [Stone.]  
 5302. *Double-flute players*: Egyptian style. Cf. 5260 ff. H. 0.066.  
 5303. Double flute-players: *Phorbeia* indicated in relief. H. 0.047.

5304. *e.* Satyr, bearded: archaic Greek style. H. 0.052. Cf. 5153, *Voni*.

5305. *f.* Conventional trees (*Cypresses?*) in centre of a ring-dance (vide below). H. 0.083.

5306–5314. Detached: degenerating into a mere club-shaped column. H. 0.097–0.058.

*g.* Ring-dances of three or more mould-pressed figures: all fragmentary.

5315–5322. *Egyptian* style, cf. 5260 ff.: rounded stephane. H. 0.068–0.127.

5323–5332. *Archaic Greek* influence: peaked cap: hands joined. H. 0.119–0.081. Cf. *Louvre*, MNB. 1749.

5333–5334. *Archaic Greek* influence: raising drapery with both hands. H. 0.09–0.112.

#### *h. Animals and birds.*

5340. Dove: very small: 'snow-man' technique. H. 0.035.

5341. Cock's head: stone: crest painted red. H. 0.052.

5342. Lion's head, like Rhodian work: jaws open: tongue hanging down in front: long tubular neck: ? mouth of a drain-pipe. H. 0.10.

5343–5344. Horses' heads of Dipylon type: cf. 3317, 6012 (*Tamassos*), 5562 (*Kamelarga*). H. 0.118–0.106.

5445. Horses' heads: elaborate bridle of *applied work*: clay. H. 0.075.

#### *i. Miscellaneous.*

5335. Draped figure: left elbow leaning on a column: left leg crossed in front of right. H. 0.094.

5336. Small head with wavy hair and peaked headdress: *Hellenic* (*Tanagra*) influence. H. 0.038.

5337. Mould for terracotta of Egyptian style. H. 0.071. Cf. *Louvre* (Heuzey, No. 58–63).

5337 a. Figure carrying large flat bowl on head, supported by left hand: right hand by side. H. 0.06. Cf. *Kamelarga*, votaries 5525 ff. 5540.

5338–5339. Archaic Greek style: stone fragments: spiral earrings in upper lobe of ears. H. 0.06–0.07.

5340–5345. Animals and birds (vide above).

5346. Pendant. H. 0.08.

5347. Warrior: columnar type: right arm raised: painted shield  H. 0.073.

5348. Small boy figure in peaked cap. H. 0.056.

5349. Columnar rod of clay: row of impressed circles round base. H. 0.107.

5350 ff. Miscellaneous heads of preceding types. H. 0.048 (5350).

5398. Large terracotta head like 5719 ff. (*Idalion*): Cypriote style: rather square face with wide open eyes and prominent nose: eyebrows 'feathered' with incised lines: traces of black colour. KBH. xlvi. 4.

5399. Upper part of hollow terracotta figure like 5557 (*Kamelarga*): rude work: very broad face, without any distinct attempt at style.

*k. Inscriptions.*

**5390.** Slab of limestone with top and right edge preserved. L. 0.08, H. 0.11, Thickness 0.025. Inscription in Cypriote characters, retrograde, in three lines:—

ta . se — te . o — e . mi — ta . se — pa . pi [ . a . se — ka . se — me  
 $\tau\hat{a}s$       Θεῶ      ἡμὶ       $\tau\hat{a}s$       Παφὶ[as]      κὰς (καὶ)      με  
 ka . te . te . ke — ka . ri . ti . mo . se — o — [  
 κατέθηκε      Χαρίτιμος      δ  
 i . tu . ka . i - [ - ] — te [ - - ] - i — te — i  
 i[v] τύχᾳ      [i(v)] τε Δι[?] ]

Plate VIII, published by D. Pierides, The Cyprus Museum, I. (Larnaka, 1883); cf. R. Meister; Gr. Dialekt-Inschr., ii. p. 168, No. 14 a.

**5391.** Statue base with socket, of limestone: top, bottom, and left side preserved. Inscription in Cypriote character, retrograde: in three lines:—

ta . se — te . o — e .] mi — ta . se — pa . pi .  
 $\tau\hat{a}s$       Θεῶ      ἡμὶ       $\tau\hat{a}s$       Παφὶ-  
 a . se — a . u ] ta . ra — me — e . ve . se  
 as      αὐ]τὰρ      με      ἐΦεσε  
 ] mi . se — i . tu . ka . i  
 - θε]μις      i(v)      τύχᾳ

Plate VIII, published by D. Pierides, op. cit. II.; cf. R. Meister, op. cit. p. 168, No. 14 b.

## III. SOLOI (Solais).

Temenos with votive terracottas (Chronicle of Excavations, p. 4).

**Ring-dances.** Cf. Khytroi, 5315 ff.

**5401.** (a) 'Snow-man' technique: base flat, with hole in centre only. H. 0.011.

**5402.** Three figures in tall caps [one missing]: double-flute player within the ring: eyes, &c., put on as separate pellets. H. 0.137. Cf. St. Germain Mus. 18031 (Cesn.).

**5403-5412.** Double-flute players from ring-dances. H. 0.059-0.145.

**5413-5447.** Dancers from ring-dances: drapery indicated by scratched lines; gradual advance of style. H. 0.039-0.127.

**5414.** Ring joined by bands between shoulders: hands clasped in front. H. 0.071.

**5421.** Ring joined hand to hand. H. 0.077.

**5422-5428.** Not joined: arms extended forward. H. 0.039-0.127.

**5451.** Veil over head: necklace of three discs: breasts marked by pellets: arms joined. H. 0.114.

**5448-5450.** (b) Moulded figures, hollow behind: Egyptian influence. Cf. 5260 ff.

**5467, 5476-5477.** Similar: heavy necklace of pendants.

**5452-5458.** (c) Greek influence beginning. Similar figures. H. 0.055.

**5459.** Drapery finished by modelling: peaked hood thrown back. H. 0.127.

**5460-5465.** Distinctly moulded: hollow behind. H. 0.076-0.113.

**5466.** Better work: left arms are raised to rest on the shoulder of the next figure. H. 0.056.

## Miscellaneous.

**5484–5485.** *Male head in cap with peak falling backward : 'snow-man' technique.* H. 0.042–0.043.

**5486.** *Female nude figure : hands by sides.* Cf. 5460. H. 0.148.

**5487.** *Female nude figure : hands on breasts.* Cf. 5270. H. 0.148.

**5488.** *Female standing, in heavy drapery to feet : arms slightly thrust forward from the elbow under it : masses of hair on head and neck.* H. 0.218.

## IV. KITION.

## KAMELARGA SITE. SANCTUARY, PROBABLY OF ARTEMIS, WITH TERRACOTTAS.

The sanctuary lies close to the north boundary of Kition, being in fact bounded on that side by the town wall; about 100 yards S.W. of the main street of Old Larnaka, and abutting on a path described as Leopold Street, behind the Commissioner's garden. Only one small area has at present been examined, as the site is covered by six to eight feet of soil full of later foundations, belonging to the Hellenistic town, and to a modern camel-stable from which the field gets its name. In the two productive shafts, which struck a rubbish heap of votive offerings, the terracottas were packed very tightly, whole and broken specimens together, in a layer over three feet thick. Some types only occurred near the top, others near the bottom; but there was no distinct division into layers. Most of the statuettes and all those in the uppermost layers are female; and the commonest type represents the votary, whether male or female, playing a tambourine: only two or three harp-players were found, and those near the bottom: the double flute does not occur at all. Next in order of frequency are those where the votary brings an offering—calf, bird, flower, dish of cakes, or bowl of wine; some female figures of the last-named variety carry a Cypriote lamp on their heads. Some of the males with birds carry also a short sword under the left arm. Other male figures carry, besides the sword, a pointed helmet and a small round shield with pointed central boss, like that from Amathus in the Cesnola Collection. Two female figures carry an infant in arms: these do not indicate the deity as 'nursing mother,' but represent the votary and her baby; for in one of the specimens, which fell to the share of the excavator (now in the Ashmolean Museum, Oxford), the child stretches out its hands in adoration. The same remark applies to the armed male figures. On the other hand, a few figures were of the Oriental type, where the figure is nude and the hands support the swollen breasts: cf. Heuzey, 'Figurines Antiques du Louvre,' Cyprus, No. 58 ff.; but these are rare, and with a very few exceptions are made wholly in a mould, and are of strongly Egyptian character: but the one statuette of undoubted Egyptian fabric (green-glazed porcelain with hieroglyphic inscription) is unfortunately missing below the shoulders. A few other amulets and fragments of blue porcelain were also found in the lower layers, and a few beads of variegated glass. The only other extraneous objects were a half-Greek statuette in painted limestone, a simple bowl like 929, and a 'bottle-jug' like 1023. The few statuettes of stone were of rude flat fabric; the most remarkable (5571) is of a type which is common at Akhna, but is hardly represented here at all.

The great majority of the terracottas are made on a very simple plan. A coarse clay funnel, about 0.15 m. long and 0.04 to 0.06 m. broad, is

thrown on the potter's wheel: into the narrow end of this a flat-backed head, pressed in a shallow mould, is fixed, as in a socket. The arms and attributes are added in separate pieces, and the whole figure is dipped in a pale creamy slip, and decorated with black and purple-red paints, which easily wash off. The figure stands on the broad end of the funnel; not a bad representation of stiff heavy drapery. This explains the ease with which the same kind of head and trunk could be provided with different poses and attributes, and also the difficulty of extracting the figures whole, even if the heads were not loose in their sockets already.

All the principal varieties are catalogued below and exhibited in the Museum; but as the whole Government collection amounts to several hundreds, a much larger series might be profitably arranged hereafter.

**A. Tambourine-players.** The tambourine is held upright and edgeways in the left hand in front of the body, and is beaten with the right.

*Style a.* 5501–5502. The figure is fashioned in one piece in a mould: hollow and flat-backed: Egyptian influence in headdress and features. All female. Fine light red clay: no traces of slip or paint. Only found in the uppermost layers near the west end of the mass.

**5501.** Headdress pointed. H. 0.19. **5502.** Headdress round.

*Style b.* 5503–5514. The figure is a coarse funnel, bulging again above: whitish clay. Head very coarsely fashioned with a mould and flat behind: face dark red, black hair and features: eyes white with black outlines and pupils: drapery indicated by geometrical black lines.

**5503–5505.** *Female:* commonest near the top. H. 0.206–0.116.

**5512–5514.** *Male:* bearded: pointed cap. H. 0.126–0.176.

*Style c.* The funnel narrows evenly upwards: slip and paint as before, but easily washed off.

**5506–5508.** *Female:* H. 0.183–0.195. **5508.** Small head of Egyptian type with thick lips and heavy curled black wig. H. 0.239. Cf. *Louvre*, Heuzey, T-C. 96–7.

**5515.** *Male:* as before. H. 0.20.

**5509–5510.** The tambourine is held upright between both hands: female. H. 0.195–0.181.

**5511.** The tambourine is held flat against the breast (cf. 5571): female. H. 0.136.

**B. Harp-player.** *Style c. Female.*

**5516.** The harp, of three-cornered type (cf. 3113 ff.), is held on the left arm, and played with the right. H. 0.252.

**C. Suppliants:** merging in Types A and E.

**5517.** Hands pressed together, fingers upwards: pointed cap: female. *Style b.* H. 0.203.

**5518–5519.** Hands on breast, right over left: female. *Style b.* H. 0.183–0.16.

**D. Mother and child.** *Style c.* Cf. *St. Germ.* 18034.

**5520.** The child is carried on the left arm and looks to right; only its head and shoulders are indicated: in another specimen, mentioned

above, the child leans forward and outward; arms are added extended in an attitude of adoration. H. 0.18.

**E. Votaries bringing offerings. Style c, except those indicated.**

(a) *Female figures.*

5521. Small indistinct object. Figure short: headdress applied in relief.  
*Style b.* H. 0.14. *Louvre*, Heuzey, T-C. 94-5.
- 5522-5524. The offering develops into a dish of cakes. H. 0.202-0.225.
- 5525-5526. Offering a deep bowl with incurved rim. H. 0.22-0.236.
5527. Tall cup, held in right hand; left laid on rim.
5528. Calf or kid, held in both arms. H. 0.135. *Louvre*, Heuzey, T-C. 99.
5529. Swan, held in both arms: peculiar features and heavy Egyptian headdress. H. 0.217. Cf. sp. in *Louvre*, uncatalogued.
- 5530-5531. Dove. 5531. Head of figure missing: elaborate geometrical pattern on skirt. H. 0.189. Cf. *Louvre*, Heuzey, T-C. 101.
- 5533-5534. Wreath: a plain flattened roll of clay with crossed ends: cf. the wreaths on No. 6313, *Idalion*. H. 0.177.

(b) *Similar bearded male figures, with:—*

5535. Bird: pointed helmet. *Style b.* H. 0.152.
5536. Bird: Egyptian wig. H. 0.128.
5537. Bird in right hand: short sword under left arm: pointed helmet: cf. Type G. H. 0.113.
5538. Three-petalled flower. H. 0.245.
5539. Indistinct flower on a bowl. H. 0.259.

**F. Lamp-bearers: always female. Style c.**

5540. Figure like 5525, holding a bowl: a Cyproite shell-lamp stands on the head like a cocked hat. H. 0.213.

**G. Armed warriors: bearded. Style c.**

5541. Short sword under left arm. H. 0.17.
5542. Similar, with round shield slung over left arm, and pointed Assyrian helmet like that from Thebes (W. M. F. P. 1896). H. 0.33.

H. 'Oriental Goddess' type. Cf. I, below. *Style c.*

5543. Prominent breasts, with arms crossed below them. H. 0.14.
- I. *Nude female figures of 'Oriental Goddess' types: wholly pressed in mould: solid and flat-backed: strongly Egyptian style.*
- 5544-5545. Hands by sides: heavy black wig: face and neck red. H. 0.156-0.148.
5546. Hands raised to grasp heavy locks falling in front of the shoulders. H. 0.133.
5547. Left hand supports breast, right rests on abdomen. H. 0.069.
5548. Similar: the figure is flatter and more carelessly executed, and the hair projects like a cushion on each side of the head. Cf. *Louvre*, Heuzey, T-C. 109, Pl. vi. 5.

**Miscellaneous.**

- 5549-5555. Heads of figures of the preceding types.
5549. Negress. H. 0.08.

- 5550-5553. Male. H. 0.105-0.03. 5550. Has a grotesquely long pointed beard.
5554. Child? H. 0.058.
5555. Male head: pointed cap with ornament applied in relief. The beard is broken, and shows that it was not moulded with the head, but added afterwards by hand. H. 0.146.
5556. Similar cap with relief ornaments: modelled. H. 0.105.
5557. Upper part of large female figure: head moulded as usual: Egyptian headdress: features in paint. H. 0.274.
- 5558-5559. Large female heads of nearly pure Cypriote type. H. 0.167-0.123.
5560. Female mask, hollow, with holes for suspension: Egyptian features, with headdress entirely covering the hair. H. 0.115.
5561. Similar, with Egyptian features and headdress: two large spiral ornaments in the ear, of three turns above, and four (two broken since discovery) below. H. 0.12.
5562. Horse's head: rude type like that of the Dipylon. H. 0.11.
5563. Horse's head: more advanced work with modelled bridle, &c. H. 0.082. Cf. 3317; and 6013 (*Tamassos*).
5564. Horseman in crested helmet like a Phrygian cap. H. 0.08.
5565. Dove like 3261 ff. and 6071 (*Tamassos*). H. 0.061.
5566. Bull's head, modelled hollow for suspension: vigorous native style; black paint. H. 0.085.
5567. Shield like that worn by 5542: concave behind, with small handle in centre: pointed boss outside: red bands edged with black, and alternate black and red triangles on rim: cf. *Larnaka*, 1894, 60 (Ashm. Mus.), and *Kurion* (Brit. Mus. 1895, 96/2/1. 131).
5568. Spindlewhorl of coarse brown clay, very like the Bronze Age type. H. 0.03.
5569. H. 0.10.

#### Stone figures.

5571. Female figure in the flat style (cf. *Voni*, 5001 ff. and *Akhna*, Brit. Mus.) in long chiton with arm-holes level with the elbow: feet bare: long hair falling behind the head: right hand by side, left holds tambourine flat on the breast. Very fully coloured: chiton red, with black border, and apparently a long fringed stole over it (cf. Brit. Mus. A. 9, 10, 15, 18 (*Akhna*), KBH. lxviii. 1. 13): black hair, and apparently red face. H. 0.382.
5572. Male torso, broken at shoulders and knees: arms by sides: left leg slightly advanced: body very long and narrow: flat style, but fairly fully modelled. Traces of red colouring represent a tight-fitting striped chiton, merged in a red loin cloth or pair of tight drawers. H. 0.228.
5573. Head in pointed cap: not unlike 5001 (*Voni*), but cut narrow and with pointed chin: very large ears and prominent eyes. H. 0.103.
5574. Similar: rather better work, but much damaged. H. 0.109.
5575. Head like 5006 (*Voni*) showing archaic Greek influence: hair confined by a mural crown? H. 0.12.
5576. Group: a boy, with head missing, in long chiton, coloured red, in 'Temple-boy' attitude, with left hand on the head of a dog, coloured yellow, which sits to left in front of his left knee, and looks away from him: right arm missing, but apparently resting on left knee. H. 0.08.

**Porcelain figures : both apparently of Egyptian workmanship.**

- 5577.** Statuette : greenish glaze : head, broken at the neck, with formal wig and beard : crowned with elaborate vase-like ornament. Hieroglyphic inscription down back (vide Pl. VIII). H. 0.082.  
**5578.** Fragments of blue-glazed statuette : bare feet, &c.  
**4712.** [q. v.] Symbolic eye. **4766.** Cow.

- 5579.** Square stone altar of incense, hollowed above. H. 0.158. Cf. 5165-5166 (*Vom!*).

**BATSALOS SITE.**

The excavations of 1894 showed that the site had been completely looted by L. P. di Cesnola (vide Chronicle of Excavations, p. 6).

- 5590.** Female figure : pressed in mould : Hellenistic [fragmentary].  
**5591.** Horse : apparently of 'snow-man' technique : much weathered : cf. 3307 ff.  
**5592 ff.** Fragments of Attic red-figured pottery : one bears the graffito C. M. 1996 ; another 1997 : both in Phoenician characters.

**BAMBULA SITE.**

- 5599.** Early capital with almost spherical bowl, and large flat volutes : small palmettes fill the spaces beneath the volutes : native limestone. KBH. cxcvii. 1. H. 0.45, D. 0.44. *Government Excavation, 1879.*

**V. IDALION (Dali).**

STATUETTES FROM THE SANCTUARY OF APHRODITE, excavated in 1885 close to the village : the greater part of the collection is in the Berlin Museum. The statues are all female, and of small size (0.5 m. downwards). Vide Chronicle of Excavations, p. 3. Cf. *Louvre*, Heuzey, T-C. 78, 79, 86.

**A. Stone : flat-backed standing figures.**

(a) *Egyptian features and headdresses, often flattened above : foldless chitons : feet usually bare.*

- 5601.** Tambourine-player : necklace of square beads with pendant : cf. 4351 ff. H. 0.21.  
**5602-5603.** Right arm slung in chiton, cf. 5004 (*Vom!*) : necklace of beads. H. 0.125.  
**5604.** Flower-bearer of very tall, narrow proportions. H. 0.308.  
**5605-5607.** Fragments.  
**5608-5636.** Heads : all more or less Egyptian : cf. 5795-5798. H. 0.115-0.059.

(β) *Similar figures: transition to archaic Greek style like 5006-5007 (Vom!).*

- 5637.** Hair represented on Egyptian headdress by tooling. [Head only.] H. 0.103.  
**5638-5639.** Hair represented on Egyptian headdress by deep furrows radiating from the crown. [Head only.] H. 0.074-0.095.  
**5640.** Pose of 5602 : foldless drapery : double necklace : Greek influence on the features, and distinct archaic smile : three rows of curls under stephane. H. 0.149.

- 5641.** *Flower-bearer*, raising drapery with left hand: himation, distinctly shown over chiton, falls from shoulder under left arm, with a long fold down right side (cf. the archaic figures of the Acropolis Museum, Athens): Greek features: three rows of curls under high stephane or polos: no necklace or earrings, but bracelet with open ends (cf. C.M. 4250 ff.) on each wrist: traces of red colour on lips, stephane, and himation. H. 0.302.
- 5642.** Thoroughly Greek archaic model: quite straight nose: lower part of face finely cut, but eyes still flat and prominent: hair roughly tooled, three rows of curls falling in front of ears (cf. Athens, Acropolis Museum, 444; Musées d'Athènes, Pl. vi.: C.M. 5006) under prominent stephane, and in heavy mass behind neck: large flat round earrings: small pendant at throat. [Head only.] H. 0.114.
- 5643–5649.** Similar, coarser. H. 0.115–0.04.
- 5644.** Four rows of beads round throat.
- 5650.** *Flower-bearer*: himation over chiton indicated by incised lines. cf. 5019 (*Voni*): hair in pointed net behind, under narrow stephane. H. 0.133.
- 5651.** *Flower-bearer*: folded chiton and himation: over all a foldless cloak, falling straight from the shoulders, and coloured red: feet shod. [Head missing.] H. 0.163.
- 5652–5657.** Similar heads with pointed headdress made of a long band wound round the hair in two or three successive directions, leaving a row of curls in front: large rosette earrings. H. 0.112–0.095.
- 5658.** Very flat torso like 5650. H. 0.086.
- 5659.** *Flower-bearer*: flower in left hand, which carries a heavy fold of the himation: drapery indicated by grooves: necklace of pendants (cf. 4364): feet shod: hand and right arm missing. H. 0.302.
- 5662.** *Flower-bearer*: fringed stole over chiton: cf. 5571 (*Kamelarga*). H. 0.17.
- 5660–5661.** *Cake-bearers*: draped like 5659: right hand lifts folds of himation: dish of cakes on left arm, much foreshortened: heavy double collar: red-coloured borders: cf. terracotta 3500 (*Akhna*). H. 0.195–0.155.
- 5663.** Head with headdress like 5652, but not pointed: heavy roll of hair on forehead. H. 0.066.
- 5664–5668.** Heads with roll of hair under low fluted polos: poor work under Greek influence, probably of late period. H. 0.105–0.05.
- 5669.** Head in pointed hood: very poor similar work. H. 0.09.
- 5673.** *Lyre-player?* torso: left arm across body: drapery indicated by incised lines.
- 5674.** *Lyre-player*: rectangular lyre on left arm: plectrum in right hand. H. 0.168.
- 5675–5677.** Veil over head: right hand emerges from it to retain folds of left side. Hellenistic model. H. 0.172–0.091.
- 5678–5684.** Similar veiled heads. H. 0.288–0.07.

## B. Terracottas.

(a) 'Snow-man' technique, without added details.

- 5686–5692.** Arms raised, cf. 5253 (*Khytroi*): tall wedge-shaped cap on head, degenerating into flat upturned face like that of the marble figures of Amorgos. H. 0.171–0.96.

(β) 'Snow-man' technique, with added details.

**5693-5704.** Arms raised or extended: projecting headdress with flaps behind ears. H. 0.146-0.043.

**5701.** Long curled lock on each shoulder. H. 0.15.

**5702.** Head hollow above, like  
a cup. H. 0.052.

**5703.** Head made on the wheel, }  
and open above. H. 0.075. } Perhaps cf. 5540 (*Kamelarga*).

**5705.** Clapping hands: details in white paint.

**5707-5709.** Tambourine-players. H. 0.151-0.10.

**5710-5715.** Lyre-players: cf. 5516 (*Kamelarga*). H. 0.16.

(γ) Head pressed in mould, body modelled; with incised details.

**5712.** Lyre-player. H. 0.165. **5713-5716.** Heads. H. 0.054-0.045.

**5717.** Bird in left hand: foldless drapery indicated. H. 0.186.

(δ) Wholly modelled: flat-backed: Egyptian influence.

**5718.** Hair and eyebrows 'feathered': heavy necklace with pendants:  
foldless drapery: right hand across body.

(ε) Heads and fragments of large modelled statues. (Vide Introduction,  
p. 29. Cf. Brit. Mus. A. 36-40.)

**5719.** Head: modelled first; then hair indicated by stamps, and painted black: eyes wide open and looking upwards: nose large and prominent: mouth small: face rather full and square. Cf. 5802 ff. (*Salamis' Toumba*), 5398 (*Khytroi*), and St. Germ. Mus. 18038. H. 0.11.

**5720-5721.** Similar heads with more detailed work. H. 0.06-0.104.

**5722.** Similar head, wholly modelled: three rows of curls, and ?wreath over: fragmentary: cf. 5398. H. 0.155.

**5723-5779.** Fragments of similar figures: details both incised and added by pellets of clay: fringed drapery: necklaces with pendants. H. 0.145-0.043.

**5734.** Bull's head.

**5762.** Face: flesh coloured; hair and eye black.

**5744, 5791-5793.** Hands holding fruit.

**5763.** Pendant: a horned animal (*Apis?*) on Egyptian sacred

boat with swan's-neck prow.

**5747-5750.** Feet with toe-rings.

**5779.** Frontlet of open-work

**5751-5754.** Wrists with bracelets.

rosettes with pendants.

**5756-5761.** Hair.

**5780.** Flower-bearer: flat-backed: modelled.

### C. Miscellaneous.

**5795-5798.** Stone heads, like 5602 ff.: cap flatter and projecting all round.

**5799.** Bottle-jug like 1023.

**5799 a.** Cypriote lamp.

### CHURCH OF ST. GEORGE, 1887.

**6300.** Long block, apparently part of a cornice, of bluish marble (like Hymettian) with inscription on the flat bottom member of the moulding. *Dali* (found built into Ch. of St. George, 1887). [v. p. 172.]

## IDALION PRINCIPAL SANCTUARY. EXCAVATIONS OF 1894.

- 6301–6306.** Stelae of native limestone, cut in the outline of flat Cyproite capitals, with volutes: details in low relief on one side only: pair of large volutes below, the curves of which intersect at the base, and form a triangle, in which are the crescent and disc of the Cyproite Aphrodite (Astarte): above, various elaborate palmette motives; abacus of three stages with chevron ornament. The upper surface is left rough; so cannot have supported an entablature.
- 6305.** Is fragmentary, showing one of the volutes.
- 6306.** Was confiscated by the Cyprus Government from surreptitious diggers. Cf. 5953 (*Amathus*: a very degraded form): and KBH. lviii–ix, clxiii; *Idalion*, xxvi; *Athieno*, cxvii.; Ohnefalsch-Richter, 'Journ. Inst. Brit. Arch.' N. S. iii. p. 109 ff.
- 6307.** Tall stele with abbreviated variety of the same motive at the top: below, on the front, a fan-like ornament, and lower down a series of square panels, sunk one within another (vide Pl. VIII). Cf. 'Daily Graphic,' Dec. 28, 1894.
- 6311.** Stele [lower part only], with projecting border. A woman with chiton, and loose mantle over it (cf. 5955 (*Amathus* 124), and 6211), is seated on a throne with arms: on her knees is a child, swathed and hooded (cf. 5217–5252, *Khyroi*, and 3095 ff.): she supports her chin with the back of her left hand, which holds a round fruit: her right rests on the right shoulder of a child of 10–12 years, who stands, in loose sleeveless chiton, looking somewhat upwards to his left: his left hand, holding a fruit, rests on the swathed infant. The features throughout are of fairly advanced type, under Hellenic influence, but the modelling is poor and weak: bracelets on all wrists: feet all shod: hips, borders of drapery, and patterns on chair and border of panel, are painted red: the infant's hood shows traces of blue or green. Fine soft limestone.
- 6313.** Stele [lower part only] with projecting border: similar group. A woman, fully draped, is seated between two standing children in sleeveless chiton with armholes at elbow, each of whom holds a wreath in the right hand; that on the right also a flower in the left: bracelets on all wrists: feet all shod: traces of red paint: coarse work, but not later than third century. Fine soft limestone.
- 6315.** Stele [upper part only] with projecting border: flat top surmounted by palmette-akroteria, and a sphinx [head missing] with curled wings to right, whose left foot rests on one of the akroteria: within the deep panel below is the head of a woman, with veil: hair parted in the middle into two rolls, treated as if finely spiral. Cf. 6211. The subject probably resembled that of 6311–6313. The style is distinctly modelled on that of the fourth-century Attic stelae. Red paint is applied to the hair, pupils, and lips of the figure, and to the akroteria and border; and the body of the sphinx is spotted. Fine soft limestone.

## VI. SALAMIS.

The Salamis Collection contains little of importance except the first twenty-five numbers. The only notes available, besides the published summary of excavations in J. H. S. xii., are the symbols pencilled on most of the objects. Only the more important objects are described here: for other objects from Salamis, vide Index, s.v.

**A. Large finely modelled terracotta figures of Cypriote naturalistic style: sixth-seventh century.**

Good clay with light coloured slip; hair and eyes, which always look slightly upwards, given in black, and lips in red: drapery enriched with elaborate geometrical patterns in black and red. All from the 'Toumba' (*Τούμπα*) site: cf. Brit. Mus. A. 42-60, and spp. at Cambridge and Oxford; Introduction, p. 29; and the very full discussion, J. H. S. xii. 116 ff. Pl. ix, x.

**5801.** Large male bearded head, very much broken: small moustache, and long beard which runs clear of the lower lip, and is treated as if in long parallel plaits: lips slightly turned down at the corners: eyes large and wide open: figured J. H. S. xii. 149, fig. 8. Cf. fragment at Cambridge.

**5802-5807.** Smaller beardless heads with curly hair lying low on the forehead, and in a mass at the back of the neck; the curls are rendered by means of a stamp: geometrical hatching on eyebrows (cf. 5398, 5718): heavy spiral earrings in lower lobes of ears: nose prominent and narrow: mouth rather small and finely modelled: cf. J. H. S. xii. 156, fig. 9. Cf. two similar, Fitzw. Mus., Cambridge.

**5808-5812.** Arms, legs, and sandalled feet of similar figures.

**5813.** Similar arm made in a distinct piece, with a transversely perforated tail-piece to fit into a socket. Cf. the fitted arms of the archaic figures in the Acropolis Museum, Athens.

**5814-5821.** Fragments of drapery, elaborately painted. **5817.** Has a lotos-pattern of a simple archaic type.

**5822.** Torso of a male figure in short red chiton, with broad border left white: right hand across breast, holding a kid. J. H. S. xii. p. 155.

**5823.** Similar: a second chiton over the first, reaching only to the waist: left arm, preserved as far as the elbow, hangs down nearly free by the side.

**5824.** Similar type: kid held in left hand, lower down.

**5825.** Similar type: lower part of small stone figure: kid nearly erect by the side. J. H. S. xii. p. 160.

**5826.** Similar type: much mutilated.

**B. Fragments of figures in 'Snow-man' technique.**

**5827.** Horseman. **5833.** Recumbent figure [=

**5828.** Horse. Cf. painted specimen. **3139.**  
(Cambr.) **5834.** Charioteer.

**5829-5830.** Dove. **5831** (in stone). **5840-5842.** Cart-wheels.

**5845.** Bull: feet on fragmentary base: the eyes are incised: cf. J. H. S. xii. p. 159, fig. 11.

## C. Miscellaneous.

5857. Stone head: Egyptian style with rounded headdress.  
 5858. Stone head: archaic Greek style, like 5006 (*Voni*).  
 5859. Stone head with flat face, like 5901 ff., 5909 (*Amargetti*).  
 5851-5856. Female heads of Hellenistic moulded terracotta, with wavy hair parted in the middle, and polos above it. 5853-5855.  
     Elaborate stephane. 5856. Simple veil over hair.  
 5860-5861. Comic-mask heads from Hellenistic statuettes.  
 5862. Nike torso: fair work in white fibrous alabaster.  
 5863. Sphinx: torso of limestone.  
 5866. Squatting figure kneading dough (lower half only): cf. *Amathus*, 220 (Brit. Mus.).  
 5871. Graeco-Roman portrait head with wavy hair and beard: white marble.  
 5872. Graeco-Roman female head with veil over full wavy hair.  
 5876. Fragment of marble frieze with bead ornament below. A draped male figure retires to right, looking back at a large quadruped whose head and forefoot only are preserved: to the extreme right are the back and right arm of a draped figure kneeling to right. Poor late work, somewhat worn. Fine white marble.  
 5877. Fragment of a slab with a thick-bodied fish in low relief.  
 5886. Part of a bird in green-glazed porcelain.  
 5891. Loom-weights: perforated lenticular clay.  
 5899. Round porphyry saucer with four projections: probably a painter's grinding tablet.

N.B.—A number of alabastra, small vases, &c., are catalogued in the General Collection; vide Index, s.v. Salamis.

The provenance of the Bronze Age objects, labelled 'Salamis Collection,' p. 53 ff. is uncertain.

## VII. AMARGETTI.

Temenos of 'Opaon Melanthios' (Apollo), excavated in 1886: vide Chron. of Excav., p. 2, and J. H. S. xi. p. 171 ff. The statuettes are of a peculiarly provincial and barbarous style, and apparently all of late date. Cf. C. M. 3863, and antiquities from the same site in Cambridge, Fitzw. Museum.

## A. Stone statuettes.

5901. Slab of limestone 0.22 m. long, 0.19 high, and 0.065 thick, carved in very low relief into three male standing figures, in short chitons which scarcely reach to the groin. The background was cut away behind the heads, two of which are missing; the central one has a flat triangular face, with incised features: legs straight, thin, and parallel, though wide apart: right arms folded across breast, left hang down somewhat in front of the body, with fingers clumsily extended.  
 5902. Lower part of a single similar figure, slightly rounded in front and behind: cross-hatched lines on drapery. Greatest height, 0.115; breadth, 0.105; thickness, 0.055.  
 5902 a. Similar torso, worked in the round, and better executed.  
 5903. Torso in chiton and himation: very coarse imitation of Hellenistic work: right arm by side, slightly thrust forward; left slightly raised under drapery. 0.15 m. broad at the elbows.  
 5904. Torso, similarly draped: both hands by sides: right holds apparently a round fruit: left a bunch of grapes.

- 5905.** Statue, with only head missing, similarly draped: bare legs exposed nearly to the knee: right arm folded on breast, hand drooping: left thrown forward across body. A more advanced rendering of the type of 5901–5902 a; under Hellenistic influences, but still very coarse work. H. 0.30 to shoulder: breadth across shoulders, 0.14 m.
- 5906.** Torso, similarly draped, with legs exposed: right hand across breast in fold of himation: left missing: a long fold of drapery, or a fluted column, passes down the left side. H. 0.21 from skirt to shoulder: breadth across knees, 0.12 m.
- 5907.** Torso, similarly draped: himation fallen round hips, showing girdle of chiton: right arm missing: heavy folds of himation over left. Breadth across shoulders, 0.075.
- 5908.** Torso, same size and style as 5907: much decayed.

#### B. Heads of similar styles: stone.

- 5909.** Head like that of 5901: flat triangular face; features incised thus .

**5909 a.** Similar, smaller: traces of red colour.

**5910.** Similar, almost unrecognizable: simply three holes for eyes and mouth.

**5911.** Head of rough Hellenistic style, like 5903–5908: rather full boyish features: long hair overhanging forehead and falling over ears. H. 0.10 m.

**5912.** Similar head: hair more luxuriant. H. 0.066 m.

#### C. Terracottas.

**5913.** Head, of coarse reddish clay, full of fragments of red pottery: traces of cream-coloured slip: hollow: Cypriote style like 5802 ff. (Salamis), but ruder: hem of chiton close above the broken edge. Much damaged. H. from hem of chiton to root of nose, 0.16 m.

**5914.** Head; of another coarse red clay, with rough white slip: hollow. Apparently a coarse imitation of the style of the Poli tomb-figures, 3211 ff. H. from chin to crown, 0.12 m.

**5915.** Bearded (?) head of coarse red clay: solid, flat-backed: very long and narrow: eyes prominent: mouth tightly closed: tall pointed cap. H. from chin, 0.075 m.

**5916.** Similar, beardless, almost effaced. H. 0.07 m.

**5917.** Head, like that on the coins of Rhodes, with luxuriant hair: similar pointed cap: same fabric. H. 0.075 m.

**5918.** Torso: 'snow-man' technique: long arms by sides: right broken.

#### D. Doves of soft limestone.

**5919.** Head defaced. L. 0.16 m.

**5920.** A pair side by side: much damaged. L. 0.13 m.

#### E. Inscribed bases.

**5921.** Base with two shod feet: right side broken. L. [0.075] × B. 0.055 × H. 0.025 m.

ΟΠΑΩΝΙ ΜΕ[ΛΑΝΘΙΩ  
ΥΠΕΡΕΥΧΗ[

J. H. S. xi. pp. 115 ff. No. 7.

5922. Cylindrical base. D. 0.085, H. 0.05 m.

ΟΠ[ΑΟΝΙ ΜΕΛ]ΑΝ  
ΘΙΩ ΑΡΤΕΜΙΔΩΡΟΣ  
ΕΥΧΗΝ

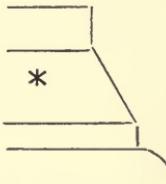
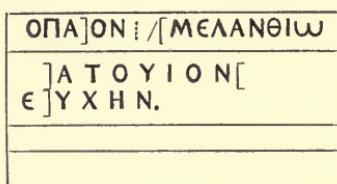
J. H. S. No. 6.

5923. Right half of square base with hemispherical hollow. B. 0.10,  
H. 0.04 m.

.....]ΠΡΟΣ  
.....ΜΕΛΑΝ  
.....ΙΝΙ

J. H. S. No. 12.

5924. Moulded plinth of pedestal, much damaged: section \* thus:—  
L. 0.10, H. 0.06 m.



Part of J. H. S. No. 10.

F. Architectural fragments found in the old Amargetti shelf in the Museum, but of doubtful provenance: perhaps from Salamis.

5925. Scrap of Roman mosaic pavement: black and white tesserae about 0.01 m. square, set in cement containing fragments of red pottery.

5926. Fragment of slab of limestone breccia: red, green, and white.

5927. Similar: breccia of yellowish marble in red and green matrix: with one edge rounded, apparently the tread of a step.

### VIII. AMATHUS.

Miscellaneous stelae, &c., from excavations for the British Museum, 1894.

5951. Stele [upper part only]: flat Cypriote capital, with large volutes, and triple triangle between them: a low pediment, above, containing a disc. Pl. VIII. *Amathus.*

5952. Rectangular slab [left half only], with a small cramp-hole in its upper edge: moulding above and below: ornament of volutes and triangles, in low relief. Pl. VIII. *Amathus.*

5953. Stele, with very degraded Cypriote capital indicated in outline and incised grooves. Pl. VIII. *Amathus.*

5954. Stele; rectangular, with plain projecting border. Within, a woman seated on a chair: left hand rests on lap and holds a flower, right rests on the arm of the chair and supports her chin: head disproportionately large, even for this style: hair parted in the middle, and crowned with bay. By her right side stands a very

small child in sleeveless chiton, turned slightly towards the seated figure: both hands by sides. Much red paint on drapery, background, and border. Local limestone, soft and coarse: surface very much destroyed.

*Amathus*, 282.

5955. Stele [middle part only] with border: head of a woman with veil, leaning on left hand: round neck and shoulders, beneath the veil, is a finely folded wrapper. Poor Hellenistic work. Local limestone, much defaced.

*Amathus*, 124.

5956. Stele [middle part only] with border: draped figure with right hand by side, left apparently raised to head. Same type as preceding. Local limestone.

*Amathus*, 103.

5956 a. Head like 6024, with curly hair, in high relief: probably from a stele.

**Painted stelae, almost peculiar to Amathus and early third century.**

These stelae are of the local limestone, dressed to a peculiar granular surface. The fresco painting is executed on a thin hard limewash. Five magnificent portrait paintings, found in 1894, are in the British Museum: to be published in forthcoming Report.

5957. Without pediment; a *purple* taenia or sash is painted across the front. Cf. KBH. cxvii. 3.

*Amathus*, 111.

5958-5959. With pediment and acroteria [upper part only]: a *red* sash, knotted, with long ends hanging down.

*Amathus*, 109.

5960. Similar [upper part only]: cornice of shaft and pediment *red*; tympanum and akroteria *blue*: in the tympanum, left *white*, a tree, flanked (?) by two animals: colour still bright in parts, but much defaced.

*Amathus*, 134.

5961. Similar [entire], with back left rough: sash like 5958-5959.

*Amathus*, 131.

5962. Broader, thinner slab, of better workmanship [fragmentary]: *red* sash: inscription close below the cornice, in letters of late fourth century.

*Amathus*, 190.

ΑΘΗΝΑΙ Σ ΜΕΜΦΙ/////////

Αθηναῖ[ο]ς Μεμφ[ήτης]

ΠΟΙΜΑΧΟΣ ΗΠΕΙΡΩ/////////

Ποιμαχος Ηπειρώ[της]

ΟΡΕΣΤΑΣ ΗΠΕΙΡΩΤΗΣ

Ορέστας Ηπειρώτης.

5963. Stele [upper part only] with pediment and acroteria: inscription low down and mutilated, in letters of third-second centuries.

*Amathus*, 186.

'Η στερχθείσα χύδην 'Αφροδισίη ούνεκα τερπνῆς  
Αίμυλίης ιερὴν τὴνδε λελογχα κόνιν,  
'Οκτάετις, γοερὰς ὁδύνας τοκέεσ[σ]ι λιποῦσσα,  
'\*Ων 'Αἰδης οὐδὴ βαύδην ἐπιστρέφεται.  
'Αλλὰ παρὼν εἴπας, "Αφροδισίη εὔχαρι, χαῖρε"  
" . . . [εὐκ]αίρων ἔξανύσαις . . . . . "

**IX. LIMNITI?**

The following are of a peculiar dark red terracotta, and are probably from the excavation of 1888 (v. p. 8): cf. a bearded head, and two fragments like 5253 in Fitzw. Mus.: and C. M. Bronzes 3851-3856.

**5981-5982.** Female heads in the finest fifth-fourth century Cypriote style, under Greek influence: more than life-size: traces of flesh-coloured slip; one has the eyes painted white, with red pupils outlined in black: eyebrows and hair black: ears entirely filled with large spiral earrings: high stephane with friezes of ornament—(1) ivy spray, (2) rosettes, added in relief, (3) a row of pendants below.

**5983.** Head of Cypriote style with thin lips, and a nose-ring in the central septum of the nose: necklace of discoidal beads added in relief, with traces of blue or green paint.

**5984.** Two female heads with high polos: terracotta, moulded, flat-backed.

## X. VITSADA.

Sculptures confiscated by the Cyprus Government from the villagers, 1893. The style is Hellenistic, probably third century; very uniform, characteristic, and uncommonly pure for Cyprus. Cf. statuettes in Brit. Mus. from PYLA.

**5991.** *Oblong altar* of native limestone: flat top, simple plinth and cornice; figures on three sides in high relief. H. 0.09, B. 0.51, L. 1.01.

*Right end:* the back half is left blank.

(1) Hermes, full face in long chiton: caduceus held upwards in left hand: petasos slung behind right shoulder: hair wavy, in fillet.

*Front from right to left.*

(2) Quadriga with solid (wooden) wheels strengthened with cross-bars: diminutive horses like those of the early native terracotta chariots: cf. 6000 ff. (*Tamassos*).

(3) The upper part of the driver is much damaged, but he seems to hold

(4) A lifeless figure over his left shoulder.

Behind the chariot comes—

(5) Artemis in profile to right in long chiton. Head and upper part of body much damaged: right arm, with bracelet, extended from the elbow, apparently to support the head of the lifeless figure before her; left foot crossed in front of right.

(6) A fawn, seen from in front, stands at her feet and looks up at her.

(7) Next comes another female figure, nearly full face, in similar chiton: youthful head with hair in four rolls from back to front, looking slightly downwards and to her left: upper part of body much damaged: right hand on hip with elbow slightly bent: left knee bent, and shod foot slightly drawn back.

(8) Then Demeter, full face, in similar chiton, with wavy hair crowned by high polos with three large rosettes: veil over all falling behind: right hand, on a level with forehead, grasps a tall sceptre: body damaged: shod left foot drawn back like that of last figure.

(9) Then another female figure, full face, in similar chiton, and himation draped round the hips: hair parted in the middle and confined by a fillet: a long twisted lock falls in front of each shoulder: foot drawn back as before, but sandalled instead of shod.

*Left end*: the back half is left blank.

(10) Athena, nearly full face, turned slightly to her left. Helmet with three high crests and neck-plate behind: two long twisted locks fall in front of her right shoulder nearly to waist: long chiton with diplois girt below the breasts: Gorgoneion suspended on breast by a necklace: right hand, level with helmet, grasps a spear; left, by side, rests on round convex shield, below which is the owl much mutilated.

5992. Female standing figure: half life-size: back only roughly worked. The long sleeveless chiton is very full and deeply pleated, and confined by a narrow girdle tied in front: himation over left shoulder and round hip: simple earrings, necklace, and bracelets: feet shod: the right arm hangs freely by the side: left, bent at the elbow, holds an apple coloured red: right knee slightly bent. Face and figure youthful: short wavy hair under a fillet, gathered in a long plait behind. The type slightly recalls that of the child-head from Paphos (J. H. S. ix. Pl. x), but the features are more developed and the expression serious and dignified. Fine hard native limestone.

5993. Same style and type: but left knee bent, feet sandalled, hair longer and more curly, left arm mutilated.

5994. Colossal female figure of the same type [head and arms missing]: three wavy curls fall on each shoulder: the figure is more mature: the chiton very deeply pleated: the feet are sandalled: right hand held folds of himation: left arm [broken] extended outwards.

5995. Male figure in same style, but coarser material, less finely cut, and more damaged: same pose: the right knee is bent and the weight is thrown more completely on the right leg: chiton reaching just below the knee, showing half boots with side tags, coloured red: right hand holds (?) flower: [head missing].

5996. Similar male figure [feet broken at knee]: right hand, by side, holds pyxis: left, across breast, holds folds of himation falling from left shoulder. Cf. pose of 5054 (Voni): poorer work and more damaged.

5997. Female figure, life-size, with mature figure similarly draped, but with veil over [missing] head, seated on a throne with columnar feet: right hand in lap: left elbow leans on the arm of the throne: left hand seems to draw forward the veil: feet shod: same style as above, but more damaged.

## XI. TAMASSOS (*Frangissa*).

### A. Chariots and horses.

#### (a) Stone.

6000. Quadriga with flat front, breast high, and narrow foot-board divided into two compartments, open behind [wheels missing]. Three of the horses are preserved: with rather long slender bodies: heads like early fifth-century work with stiff manes. One of the manes [missing] was added as a separate piece. Driver in pointed helmet, long chiton, and himation hanging from left shoulder: left arm by side, right in fold of himation across breast: [head and feet missing]. Soft limestone, very much weathered.

(3) Terracotta : 'snow-man' technique. Cf. Heuzey, Pl. x. 2.

- 6001.** Quadriga: axle as broad as the team: car only holds the driver. H. 0.13.
- 6002-6003.** Warrior with helmet and shield behind helmeted driver: both bearded. H. 0.158-0.157.
- 6004.** Broad car: warriors abreast, on left in low cap, on right in pointed helmet. H. 0.167.
- 6005.** Like 6002: figures broken: chariot door shown behind. H. 0.142.
- 6006-6008.** Horses from quadrigae. H. 0.128-0.125. **6007.** Two together.
- 6009-6011.** Larger horses with collar and neckband of yoke. H. 0.83-0.77-0.23.
- 6012.** Horseman: 'snow-man' technique. Cf. 3317, and 5562 (*Kamel-larga*); Heuzey, Pl. x. 2.
- 6013.** Horseman in stone.

B. Statues of deity or votary in native style; colossal, life-size, or smaller: all male.

a. Terracotta: moulded: hollow.

- 6014.** Upper half of life-size bearded male statue: narrow fringe of hair under crown of bay leaves: broad wedge-shaped beard; hair indicated by rows of incised dashes: foldless chiton and himation hanging from left shoulder: right hand across breast in folds of himation, fingers half closed, thumb raised; left by side. H. 0.097.
- 6015-6017-6018.** Heads, similar and rougher; much damaged. H. 0.211.
- 6016.** Colossal male bearded statue: head in round headdress like a turban: features of archaic Cypriote type. Body very simply modelled: one arm bent. The lower part of the body made in a separate piece: was formerly nearly complete, but is now too fragmentary to be reconstructed: only the bare feet are preserved.
- 6019.** Head of Hellenistic style, not unlike that of Poli (3211 ff.): beard represented as cropped close, and indicated by mere scratched lines on the face: eyes fully open: iris and pupil incised: nose straight, prominent, and sharply pointed: hair drawn back under crown of bay.
- 6020.** Head of Cypriote style, but showing same type of features: nose slightly upturned: chin prominent: ears large and set low: hair in row of curls under crown of bay. H. 0.241.
- 6020 a.** Small solid terracotta head of similar type. H. 0.189.
- 6021-6022.** Heads like 6020: fragmentary. **6021.** H. 0.107.
- 6023.** Head with strongly set features: face very broad, with short broad curly beard: crown of bay on the hair: naturalistic work on Hellenistic model. H. 0.139.
- 6024.** Head of dark clay [damaged]: eyes wide open: nose and corners of mouth drawn down with melancholy expression: there is no beard, but the heavy upper lip perhaps indicates a moustache. Hellenistic style. H. 0.143.
- 6025.** Nude male figure of Cypriote style, very coarsely modelled. A row of corkscrew curls over forehead: right raised, palm outward in benedictory attitude: left proffers a patera with a fruit; feet missing, but tops of boots left with tags in front. H. 0.27.

- 6025 a. Similar head, rather better work. H. 0.105.
- 6027-6033. Beardless heads in peaked helmet ending in a knob: mass of hair behind neck. Cypriote style.
6034. The cap has a ridge from border to crown over each temple. H. 0.308.
- 6035-6036. The cap has no knob, and shows the hair: wreath over it. H. 0.215.
- 6037-6039. With wreath over hair: cf. preceding type. H. 0.155-0.114.
6040. Torso: in foldless chiton: himation under right shoulder and over left: arms free by sides. H. 0.096.
- 6041-6042. Head and shoulder only. 6042. Round cap: enormous ears. H. 0.195.
6043. Shoulder of a similar figure. H. 0.288.
- 6044-6048. Similar heads. 6044. H. 0.161.
6049. Male statuette, one-third life-size: fringe of corkscrew curls under pointed cap as above: sleeved foldless chiton: right arm across breast, left by side.
6050. Male statue [lower part], half life-size, in tight drawers, with four creases indicated: a ring in relief over the navel: feet bare: both hands by sides. H. 0.082.
- 6051-6052. Part of breast with elaborate pendant; cf. KBH. ccx. 12-14: right hand slung in chiton.
- 6053-6055. Fragments of drapery near waist. H. 0.175. 6054. Has winged disc over navel.
- 6056-6057. Figure [lower part] in tightly wrapped himation: knees slightly bent: collar and pin-holes for attachment of upper half: half life-size. 6057. Feet of similar statue.
- 6058-6060. Fragments of nude figures.
- 6061-6063. Legs and feet. 6061. Colossal. 6062-6063. Sandalled.
6067. Corkscrew curls and diadem with quatrefoils in relief.
- 6068-6069. Faces.
6070. Right hand holding quadruped.
6071. Dove like 3261 ff.
6072. Top of sacred tree: cf. 5305 ff. (*Khytroi*). H. 0.085.
6073. Right arm from elbow, in tight sleeve, with socket perforated for insertion: fingers closed, thumb extended: cf. 6014. H. 0.142.

*b. Stone. (a) Egyptian style.*

- 6074-6077. Same type as 5003-5004 (*Voni*). 6077. Cf. 5573 (*Kamelarga*). H. 0.395.
- 6079-6082-6085. Heads of similar. H. 0.167-0.124.

*(β) Archaic Greek style.*

6083. Hair in mass on back of neck: broad stephane (cf. terracotta type) with rosettes: armlet on both arms, both hands by sides [lower part missing]. H. 0.355.
6084. Bearded head, nearly life-size: low forehead with row of small curls, and flat pointed headdress falling on shoulders behind: nose straight and prominent: cheek-bones high: lips rather thick: moustache and beard roughly blocked out and tooled; eyebrows indicated by 'feather-pattern.' The features recall those of early Boeotian statues of Apollo.

## (γ) Hellenistic style.

6087. Bearded head: hair in curls under wreath: beard and moustache in rather formal curls: flat-backed, but hair represented in a flat mass on back of neck, parted in the middle, coloured red. H. 0.133.  
 6088. Torso, with himation indicated by shallow lines. H. 0.436.  
 6089-6091. Beardless heads about half life-size. Hellenistic style.

C. Figures with bird, pyxis, and lustral spray: cf. types from Voni.

6092. Bird in left hand: right holds long spray upwards: wreath on head. H. 0.498.  
 6093-6097. Bird in left, and pyxis in right: cp. 5020 (*Voni*). H. 0.534-0.313.  
 6098. Bird in left, and spray in right: left knee bent.  
 6099. Left hand of half life-size statue grasping a bird: good Hellenistic work: cf. 5045 (*Voni*).  
 6100. Left grasps himation: spray in right. H. 0.305.  
 6101. Life-size: right hand holding spray. H. 0.216.  
 6102-6104. Left carries a heap of fruit in fold of himation. H. 0.426-0.20.  
 6105-6106. Left holds pyxis: right bent at elbow. 6106. H. 0.495.  
 6107-6108. Kid perched upon left hand; ludicrously foreshortened. Cf. Artemis-types from *Dali* in Brit. Mus. H. 0.27-0.26.  
 6109. Right hand two-thirds life-size: support projecting from back. H. 0.313.  
 6110-6111. Lower part of statue in transparent drapery: left foot advanced. H. 0.44. 6111. Torso: cf. 5572 (*Kamelarga*).  
 6113. Feet of draped statue. H. 0.126.  
 6114. Foldless chiton girt at the waist under folded diplois: left arm by side. [Torso.]  
 6115. Short chiton to knee: girt at waist: girdle ends hang down in front. [Torso.] H. 0.174.

D. Herakles. Cf. 5136 ff. (*Voni*).

6116. In chiton to knee: lion's skin on head: fore paws tied on breast, lower part girt round loins: right hand extended sideways above shoulder, left by side holds, by the scalp, a lion which tries to climb up his thigh: features like 6098; cf. sp. *Dali* (Brit. Mus.). H. 0.409.  
 6117. Rather more archaic style: half life-size. [Head only.] H. 0.185.  
 6118. Torso, nude: lion's skin tied over breast and falling behind: right hangs by side, left clasps a book or tablet. H. 0.207.

E. Temple-boys: cf. 5111 (*Voni*).

- 6119-6126 a. All in flat caps: heads only, except 2112, a standing figure broken at the knees: right hand by side, left holds dove.  
 6119. H. 0.109. 6127 ff. Vide below, G. Miscellaneous.

## F. Priests or worshippers, flat-backed.

- 6156-6157. Right hand by side, left grasps fold of himation falling from left shoulder. 6156. H. 0.045.  
 6158-6159. Right arm slung in fold of himation, left by side: cf. 5061 (*Voni*).

6160. Left grasps fold from right shoulder, right holds pyxis: cf. 5054  
*(Von).* H. 0.475.  
 6161. Left raised under fold of himation, right lifts drapery. H. 0.366.

## G. Miscellaneous.

- 6162.** Heavily draped figure seated on throne with an animal on each side [head missing].

**6163–6164.** Sphinx with curled wing: stephane over rows of curls, under which fall long plaits on shoulders. **6163.** H. 0.106. KBH. cxvii. 4; cf. id. 5 (*Athienu*); and C. M. 5070–5071 (*Voni*).

**6168.** Sphinx: breast covered with scale-like feathers, painted alternately red and blue: broad mass of hair on shoulders, treated in square blocks. [Head, feet, and wings missing.] H. about 1 m.

**6165.** Square base with plain plinth and cornice: limestone. H. 0.075.

**6166.** Low cylindrical base of clouded white marble: oval sockets. H. 0.047.

**6167.** Fragments of limestone base.

- 6127–6128.** Heads in pointed caps of style like 6075 ff., but of more advanced work, and with a wreath over the cap, and the hair showing under it. **6127.** H. 0.113.

**6129–6153.** Heads of more or less Hellenistic work: rows of curls on forehead under wreath. **6152–6153.** Cp. 5093 ff. (*Voni*). H. 0.167–0.036.

**6154.** Face only: life-size: cf. the large statue (5054) from Voni: nearly pure Hellenistic style.

**6155.** Head two-thirds life-size: upper part broken: *white marble*: good Hellenistic work. H. 0.108.

**6155 a.** Similar head, less freely worked: wavy hair with wreath: limestone: cf. *Voni*. H. 0.090.

XII. MISCELLANEOUS: KATYDATA: LARNAKA: POLL.

- 6201.** Stele of native limestone with pediment and acroteria: in a deeply recessed panel, the figure in high relief of a boy, full face, nude, kneeling on left knee: right hand, by knee, holds sword; left hand [missing] raised sideways above the head: i. e. 'fallen warrior' pose. Hellenistic work. J. H. S. xii. p. 319, fig. 4. *Poli*, M. 58.

**6203.** Stele, fragmentary: rosette ornament. ? *Poli*.

**6204.** Cornice of an altar? painted. J. H. S. xii. p. 324, fig. 5. *Poli*, M. 68.

**6205.** Cippus with inscription in late characters—

HCYXE | XPH | CTE XEPE (χαιρε!) *Katydata.*

- 6207.** Cippus with inscription ΗΓΙΑΝΕ | ΧΡΗΣΤΕ | ΧΑΙΡΕ.

**6211.** Female figure, fully draped, in girt chiton with mantle drawn over the head as a veil: cf. 5955 (*Amathus*, 124) and 6311 (*Idalion*): right elbow slung in fold of drapery: right hand draws forward the left side of the veil: left, concealed in folds of drapery, thrown a little back and holding ? distaff. Hellenistic model of features: lips rather full: wavy hair parted in the middle: large pendant earrings. By her right knee a small child in same pose, wearing chiton and himation, and petasos slung behind the head: left knee slightly bent.

**6212.** Sleeping Eros of white marble, like Parian: nude, reclining on drapery on left side: right arm thrown across the body: left supports



## TOMB GROUPS

### FROM VARIOUS EXCAVATIONS.

THE following Tomb Groups serve not only to relieve the Type Collection of a number of varieties and important duplicates, but also as a commentary upon it, and as visible evidence of the chronological statements. It is unfortunate that a large number of the original groups from Poli have been formerly scattered, and in part sold as duplicates, and that the Tamassos Collection has suffered even more severely; as the tendency to local variation in Cypriote art makes every scrap of material most valuable when it comes from a new locality. This destruction of Tomb Groups explains the predominance of groups from the excavations of 1894 and subsequent years.

The Index further collects, under their original Tomb Groups, all the objects included in the Type Collections, of which the exact provenance is known.

#### MARION-ARSINOË (*POLI*).

The following Tomb Groups have been preserved together, to illustrate the collocation of Graeco-Phoenician with Attic vases: many purely Graeco-Phoenician Tomb Groups may however be reconstructed with the help of the Index, s.v. For an account of the excavations at Poli, vide Chronicle of Excavations, p. 9.

26, I. Attic red-figured vases 1681, 1703, 1706, 1714, 1733, 1752-1753, 1764, 1791-1793, 1796: black-glazed ware like 1865. Graffiti 1714, 1792-1793, 1912, 1934-1943.

Graeco-Phoenician pottery like 1080: 1285\*, 1313\*, and similar fragments: 2091\*; and an oenochoe of plain white clay. Terracottas 3232, 3256, 3277. Bronzes 3506\*, 3512 (two spp.), 3539\*, 3535, 3653\*, 3701 ff., 3738, 3751 ff. Iron sword-blade 3913\*. Knives like 3901 ff. Arrow-heads like 3934. Nails like 3935. Jewellery 4144, 4343.

27, II. Attic red-figured black-glazed vases 1600, 1655, 1680, 1713, 1721, 1727. Graffiti 1947-1951.

Graeco-Phoenician pottery like 1019, 1023, 1079, 1271\*, 1276\*-1277\*, 1301\*, 1311\*. Red-ware jug with nearly cylindrical body and wide lip: large plain oenochoe. Two Graeco-Phoenician lamps. Seated terracotta figure 3231. Bronze mirror of type B. a.

**106, II.** Attic red-figured vases 1602, 1683 : black-glazed ware 1807, 1891, and like 1803.

*Graeco-Phoenician* pottery 917 : like 901 a-c, 1023, 1087, 1205, 1222, 1225, 1252-1260, and specimens of coloured slip ware II. 2. a (p. 60). Lamp like 1303. Alabastos. Terracottas 3132, like 3144, 3156, 3284. Bronze mirror. Jewellery 4588.

**117, I.** Attic red-figured vases 1610, 1672, 1728 : black-glazed ware like 1803.

*Graeco-Phoenician* pottery like 1026 ff., 1291\* (and a similar fragment). Variegated glass 2501\*. Stone imitation of an alabastos 2422. Terracottas 3045, 3047, 3200, 3294, 3361. Bronze coffin-bindings like 3631 ff. Stone lion with Cypriote inscription 6221.

**216, II.** Attic black-figured vases 1541, 1557, 1578, 1579, 1608 : black-glazed ware like 1825.

*Graeco-Phoenician* pottery like 1021, 1022. Jewellery 4009 b.

**218, II.** Attic black-figured kylix, 1550. Glass, cf. 2584, 2759. Pseudo-Samian jug, cf. 2101. Alabastron.

**239, II.** Attic black-figured vases 1560-1561, 1580-1581 : red-figured vases 1668, 1739. Graffito 1975.

*Graeco-Phoenician* pottery 1204-1207, 1209. Specimens of local red ware, and a plain coarse oenochoe. Bronze candelabrum 3617. Jewellery 4168.

### PAPHOS (*KUKLIA*).

The following Tomb Groups from the Cyprus Exploration Fund excavations of 1888 seem to be among those thus described (J. H. S. ix. p. 160, cf. 170) :

' Higher up the ravine we obtained pottery of an older class, among it a bowl rudely painted with fish and stars<sup>1</sup>, but unhappily broken into nearly forty pieces : traces also were found of the *στρογγυλὰ*, as the native digger calls them, i.e. vases with false mouth : usually classed among "Mycene" ware<sup>2</sup>. The general date of this necropolis, however, seemed to be not earlier than the second century B.C., and it was probably used by the poorer Paphians.'

It is matter for much regret that it has not been possible to recover from the original excavators any more definite information than the passage here quoted, with regard to vases which, if they are really part of the same Tomb Groups, as the register-marks indicate, are of the first importance as evidence for the co-existence of sub-Mykenaeans forms with fully developed early Graeco-Phoenician pottery.

In default of exact information, it has seemed better to distribute the vases in the Type Collection, where they are of considerable value, and to register them here, and in the Index under the tomb-numbers which they bear.

**Kuklia 6.** Sub-Mykenaeans pottery 436, 439, 447, 1131.

**Kuklia 12.** Sub-Mykenaeans and early Graeco-Phoenician pottery 448, 449, 923, 941, 943, 954, 962 a, (cf. 971) 972-973, 975-976, 1029, 1040-1042, 1113, 1118, 1123 a, 1124, 1128, 1130 a-d, 1143, 1162-1163.

**Kuklia 21.** Early Graeco-Phoenician pottery 935, 992, 1114.

<sup>1</sup> Probably the fine red-ware fragments in Ashmolean Museum, Oxford (V. 70).

<sup>2</sup> C. M. 436, and specimens in Ashmolean Museum, Oxford (V. 6).

SALAMIS (*ENKOMI*).

A large Roman tomb was excavated by the Cyprus Museum in December, 1881, near Enkomi village, about two miles NW. of Famagusta. Its dimensions were 11' 4" length, by 9' 4" breadth, by 3' 8" height. It contained nine chambers, in four of which were sarcophagi; viz. in three of those on the S. side, and in the one at the NE. corner. Most of the objects were found in the earth which covered the floor: but the gold earrings, and myrtle leaves, the silver ring, and the bronze objects were found in the sarcophagi. The contents of this tomb are exhibited together, as an example of the mode of burial at that period. One skull was found whole, and is in the same case.

*Hellenistic Pottery* 2028 ff., 2041\* (wine amphorae), 2061 ff., 2084 ff., 2126, 2127: eighteen lamps of various types: local imitations of 'Samian' ware.

*Glass.* More than thirty bottles, and two tumblers, of various types: two of deep blue glass like 2802 ff.

*Bronze.* Mirror of type B. 8: vase handle: ring: dipping rod like 3737 ff.: square plate of bronze 0.115 x 0.108 x 0.004 m. Three illegible bronze coins.

*Iron* strigil: large pearly shell.

*Jewellery.* Gold earrings of types *g* and *i*: leaves of gold like 4341-3: silver ring with oval carbuncle-paste *en cabochon*.

## LIMASSOL.

The following document, much worm-eaten, is all that remains of any record of the tombs opened by Government labourers in 1883. Cf. Reinach, Chroniques d'Orient, i. p. 199. (Restorations and notes in square brackets.)

*Found in tombs near Commissioner's house, Limassol.*

Bronze fibula. [C. M. 4822-4.]

" surgical instrument with bifurcated ends. [C. M. 3749.]

" disk: armilla, portions of.

" chain, do.: coin.

Ter[ra c]otta vase of yellow clay painted with an[imals?] in red. [C. M. 1501.]

Rom[a]n lamp; on it a Gladiator. [? C. M. 1360-2.]

2 [s]teat[ite] scarabs[:]: one with name of Thoth[mes I]II. [Perhaps C. M. 4542.]

Bl[ue p]aste scarab.

Ir[on im]plement broken.

S[i]l[ve]r whorled object broken. [Apparently a spiral earring of Type III, p. 126.]

AMATHUS (*PALAIO LIMESSO*).

Excavations were undertaken by the British Museum in 1893-1894 with the funds of the Turner Bequest (Chron. of Exc. p. 3). All periods from early Graeco-Phoenician onwards were represented in 312 tombs opened on five sites, the majority on sites D, E, close to the shore, about half a mile east of the acropolis. No Bronze Age necropolis was found, and no Mykenaean or quasi-Mykenaean vases or metal work were noted even in the earliest tombs. Nos. 1-100 are catalogued from the objects themselves without check, as the Government inspector's

Romaic inventory was quite worthless: for 100 ff., J. L. M.'s diary was available; and the description of 1-110 has been revised in proof by the diary of Mr. A. H. Smith.

#### A. Graeco-Phoenician without Hellenic importations.

1. Pottery like 915, 999, 1063; saucer with black slip. Bronze bracelet: fibulae 4830-4832.
4. Pottery 982, 1037, 1039, 1104-1105: like 1038 a: flat plate like 901 ff.: plain wide-mouthed jug. Jewellery 4167.
9. Pottery like 908, 926, 960, 973, 991, 998, 1004, 1073, 1117. Fibulae 489-490.
11. Pottery like 906, 926, 972, 979, 1004. Lamp like 1304. Bronze bracelets: spiral iron ring.
80. Pottery like 1023, 1027, 1057, 1068, 1126, 1176, 1287\*-1288\*. Bronze mirror, Type a, p. 118. Jewellery 8176, 4188-4189, 4256, 8354, 4451-4452.
165. Pottery like 1057: small, very flat-bodied jug of white clay. Three alabastra, one of which is striated. Mirror (of Type B. γ), 3780. Jewellery 4014, 4121, 4124, 4351.
166. Pottery 1091, 1176 c: like 915, 937, 1027, 1068, 1175, 1181 a.
279. Pottery 905 a, 925, 1007, 1012, 1032: like 972, 977, 988, 1004, 1008, 1063, 1089, 1091.
280. Pottery 921, 922: like 922, 930, 958, 1006, 1018, 1067. Variegated glass 2515.

#### B. Graeco-Phoenician with Attic vases.

91. Attic vases 1638-1639.

*Graeco-Phoenician* statuette 3076. Egyptian engraved mirror 3750. Two mirrors like 3751. Bronze bracelet. Bronze lamp like 1305. Iron strigil: alabastron: whetstone like 485-487. Jewellery 4254, 4260. A bowl of unbroken eggs was found in the tomb, and is preserved with the Tomb Group.

98. Attic r.-f. lekythos 1658: black-glazed kylix and bowl.

*Graeco-Phoenician* pottery 1014-1015, 1076 b: like 1015-1016, 1058, 1128. Bronze bowl 3513: strigil: two mirrors like 3791. Jewellery 4168, 4362-4363, 4365. Porcelain ornaments 4704, 4728, 4736-4737, 4746, 4754, 4756-4757, 4760, 4762, 4775-4777, 4784.

100. Attic lekythos 1677. Terracotta horseman like 3293 ff. Bronze mirror (Type B. γ, p. 118). Bracelets. Iron strigil. Small bronze patera. Gold-leaf rosette. Silver bead. Silver snake-head bracelets like 4260 ff.

*Hellenistic.* Pseudo-Samian ware jugs like 2100 ff. Alabastron, cf. Type a, p. 99.

*Glass.* Cf. 2554 ff., 2568-2600, 2673, 2686, 2739, 2750 ff., 2636, 2709. Spiral glass rod like 2891.

- Bronze coin. D. 02.

127. Attic vase 1686.

*Graeco-Phoenician* pottery 1229. Bronze mirror (Type B. δ) like 3791. Jewellery 4117, 4255, 4349 (diadem), 4412. Ivory kohl-box.

154. Attic lekythos 1676 a. Red-ware small jug, concentric circles on shoulder; cf. 1019 (II. 3). Bronze strigil. Small bronze disc: ? mirror. Fragments of a blue and white glass alabastron (Type II b. β, p. 102). Glass spindlewhorl. Thick disc of black stone: ? spindlewhorl.

**158.** Attic black-glazed bowl like 1808.

Graeco-Phoenician pottery like 997 (but *black*), 1027. Diminutive wine amphora. Terracotta 3302 (horseman): like 3342 (female figure), 3341 (cart wheel). Bronze bracelet. Jewellery 4546, 4567. Porcelain 4761, 4783.

**214.** Attic black-glazed kylix.

Graeco-Phoenician pottery like 1014–1017, 1059–1060 (fragment with tree-ornament supported by two birds). Bronze bowl 3510. Bracelet and square plate of bronze.

**251.** Two plain black-glazed kylikes (cf. Naukratite type).

Graeco-Phoenician pottery like 914\*, 924\* a, 935, 936, 938\*, 955\*, 957\* ff., 962\*, 984\*, 985\*, 992, 1018, 1021, 1027, 1028 b, 1046, 1059, 1067, 1086, 1089\*, 1126\*, 1166\*, 1167, 1175, 1177\*, 1190\*. Terracottas 3074, 3110, 3262, 3304. Bronze bracelet and nail. Jewellery 4530.

### C. Graeco-Phoenician and Hellenistic objects in the same tomb.

Reasons have been given above (Introduction, p. 26) for believing that these mixed groups are due to re-burial, and that the Graeco-Phoenician pottery came to an end at or very shortly after the Ptolemaic conquest of Cyprus.

**20.** Graeco-Phoenician pottery: bowls like 914, &c.: dish cover like 958: barrel-jug like 980: jugs like 998, 1004, &c. Cypriote lamp like 1305. Amphorae like 1136, 1171.

Hellenistic glass: cf. 2576, 2583, 2621, 2636 ff., 2739, 2750.

**59.** Hellenic askos 1797.

Hellenistic glass: cf. 2558 ff., 2584, 2593, 2617, 2636, 2686, 2733, 2776, 2865. Painted glass lids: cf. 2861 ff.

**97.** Graeco-Phoenician pottery: 1228, 1289. 'Eye-and-spout' jug like 1027. Elaborate amphora like 1170: neck of another, and of an amphora like 1164 ff. Alabastron.

Hellenistic glass: cf. 2564, 2576, 2731, 2747, 2757, 2776. Painted glass lids: cf. 2861 ff. Bone toilet box: cf. 4985–4988.

**100.** Graeco-Phoenician pottery with Attic vases: associated with Hellenistic glass: recorded under B. above (p. 176).

**147.** Graeco-Phoenician pottery: like 1057, 1272\*, 1273\*, 1130 a, 1171. Oenochoe (cf. 1043 ff.) with painted rays on shoulder. Polychrome oenochoe (spiral coil, &c., on shoulder). Alabastron: alabaster amphora. 'Snow-man' terracotta figure. Jewellery: spirals like 4117 ff. (silver), 4124 ff. (bronze).

Hellenistic glass: cf. 2767 ff., 2770 ff. Common earthenware cup.

**232.** Graeco-Phoenician flask like 970.

Hellenistic glass: cf. 2582, 2593, 2601, 2636 ff., 2758. Blue glass: cf. 2807.

**271.** Hellenistic imitation of Attic kylix: cf. 1884. Rough jug and kantharos. Bronze mirror (Type B. γ, p. 118). Cf. D. below, p. 178.

### D. Hellenistic and Graeco-Roman.

**64.** Glass: cf. 2576 ff., 2617, 2739, 2767.

Pseudo-Samian ware: jug like 2100: bottle like 2153.

**97.** Glass: cf. 2568, 2599, 2609, 2718, 2740 ff., 2757, 2765, 2773. Lamp. Mother-of-pearl shell.

130. Glass 2623, 2681. Variegated glass 2528. Lamp, with relief (gladiator): cf. 1360-2.  
*Tridacna* shell. Jewellery.
142. Glass: cf. 2568 ff., 2693, 2750, 2765, 2767.  
 Pseudo-Samian ware: cf. 2100, 2108. Two bronze coins.
213. Glass: cf. 2602, 2603, 2619.  
 Pseudo-Samian ware: cf. 2103. Lamp: cf. 1321 ff.
271. Imitation of Attic black-glazed kylix: cf. 1884. Rough kantharos and jug. Bronze mirror (Type B. δ, p. 118), like 3795 ff. Cf. C. above, p. 177.

### KITION (*LARNAKA*), 1894.

Sixty-three tombs were opened in the Vakuf land immediately north, west, and south of the Turabi Teké, and in the field of Hassan Effendi on the east of the Nicosia road, just beyond the last houses of Old Larnaka. The tombs fall into two classes, Graeco-Phoenician and Hellenistic, which are entirely distinct, though they are found indiscriminately all over the sites, and though in one instance (No. 6) a late Graeco-Phoenician lamp was found with Hellenistic pottery and glass. Cf. Chron. of Exc., p. 6; and Introduction, p. 26; and J. H. S. xvii. pp. 152-164.

#### A. Graeco-Phoenician.

Hassan Effendi, 3. Graeco-Phoenician pottery of very late types, like 1023-1024; lamps like 1306.

Turabi, 11. Graeco-Phoenician pottery of late types, like 1023-1024; lamp of late type like 1306; wine amphora 2008; oenochoe like 1043 ff., of a local fabric of whitish clay with red bands, and zigzags on the shoulder.

Turabi, 25. Graeco-Phoenician pottery of local fabrics, like 1024; oenochoae as above, of local fabric; one has twisted handle and lip anciently riveted; amphorae like 1159 ff., anciently riveted, containing human bones. Bowl of local red ware with black lines. Wine amphora 2019.

Turabi, 31-37. The mixed contents of four collapsed tombs.

(a) Graeco-Phoenician pottery like 1090; alabaster amphora like 2451 ff.

(β) Hellenistic pottery like 2062 ff., 2147 ff. Shells: *Pecten*, sp.; *Venus*, sp.: cf. 4496 ff.; lamps of Hellenistic types; statuette like 3061, of local terracotta fabric.

Bronze coffin-plates like 3633 ff.

Turabi, 34. Graeco-Phoenician oenochoae, as above, of local fabric, with concentric circles, &c. Bronze bowl 3513.

Turabi, 42. Graeco-Phoenician pottery of late types, like 1023 b, 1024; saucer with very broad rim, rather like 967 but handleless; lamps like 1306 ff.

Turabi, 53. Graeco-Phoenician pottery 1028 a. Red-ware plate.

Turabi, 55. Graeco-Phoenician pottery. Clay horseman. Stone bead like 709.

**Turabi, 56.** *Graeco-Phoenician* wine amphora 2007 a, presented by Cypr. Expl. Fund. The rest of the Tomb Group is in Ashm. Mus., Oxford.

**Turabi, 58.** *Graeco-Phoenician* pottery of local fabric, like 984 (coarse), 1022, 1023; oenochoe of red ware, with ornament, like 1059. *Graeco-Phoenician* lamp like 1306.

**Turabi, 61.** *Graeco-Phoenician* pottery of local fabric, (1) deep bowl like 931, (2) plain bowl of white clay burnt red; oenochoe as above. *Graeco-Phoenician* lamp of late type, like 1306.

#### B. Hellenistic and Graeco-Roman.

**Hassan Effendi, 1.** *Hellenistic* pottery like 1023, 2091 ff., 2133; lamps like 1416; glass like 2603; bronze mirror; leaden vase with cover 3961.

**Hassan Effendi, 2.** *Hellenistic* pottery like 1024, &c.: late lamps.

**Hassan Effendi, 4.** *Hellenistic* pottery like 1023, 2072, 2090 ff.; coarse cooking-pot with one handle; lamps like 1335 ff., 1367 ff., 1410 ff.: note the collocation of types.

**Hassan Effendi, 6.** *Hellenistic* pottery like 2087 ff., 2147 ff. *Graeco-Phoenician* lamp of late type, like 1306.

**Turabi, 22.** *Hellenistic* pottery like 1023, 2062, 2153: lamps of various late types.

*Glass* like 2568, 2610, 2693, 2773, 2783 ff., 2861 ff. (painting destroyed): coloured glass bottles 2810 a (blue and white), 2844 (translucent white with opaque white streaks).

*Iron* tweezers.

*Stone* incense-altar: on the front a face rudely cut between two conventional trees.

**Turabi, 35.** *Hellenistic* pottery like 2153. Lamps of late types.

*Glass* like 2603, 2628, 2636, 2670, 2783 ff., 2790 ff.; coloured glass 2810 b, 2844; and a small black bottle.

*Bronze* mirror, spatulae, cyathus like 3601 ff.; fragments of a cylindrical box, with bronze bottom and hinges.

**Turabi, 38.** *Hellenistic* pottery like 2070 ff.; leaden box 3969. *Unio* shell, cf. 4496 ff.

**Turabi, 45.** *Hellenistic* pottery like 2090, 2153; flat plate of Samian ware; Rhodian amphora 2024; lamps of various late types.

*Glass* like 2630 ff.: saucer of millefiore glass 2850; glass spindlewhorl like 793 ff.

*Bronze* mirror like 3787, and a very small plain one; plain bronze plaque; bowl-covers or miniature cymbals 3557-9.

*Jewellery* 8058, 8072, 4091, 4097, 4217.

## KURION (*EPISKOPI*).

REPORT BY H. B. WALTERS, M.A., BRITISH MUSEUM.

FOLLOWING up their excavations at Amathus in 1894, the authorities of the British Museum in January, 1895, undertook further operations on the site of Kurion, which lasted for some three months, and were productive of very interesting results.

The special feature of the excavations was the discovery of a necropolis dating from the Mykenaeian period, which apparently confirms the statement of Strabo that Kurion had originally been founded by a colony from Argos. This cemetery lies on the side of a low hill to the east of Episkopi, and appears to represent the site of the original Argive or Mykenaeian foundation. Towards the end of the sixth century B.C., the city must have been transferred to the site now known as the Acropolis, that being the date of the earliest tombs found there.

A considerable quantity of rude and primitive local pottery was found in these tombs, consisting of hand-made vases with patterns in white or in relief on a dark ground, or in black on cream ground. The latter variety occurred chiefly in the tombs in which Mykenaeian vases were also found. The results throughout compare very closely with those obtained from the pre-Phoenician necropolis at Agia Paraskevi, near Nicosia.

Most of the Mykenaeian pottery was of the ordinary type, but two very fine specimens were obtained of a small class at present very poorly represented, viz. the large craters with figures in chariots and similar subjects, specimens of which were found by Cesnola at Maroni and Agia Paraskevi; on one vase is a series of female figures in panels, a style of decoration hitherto unknown. Another remarkable vase was a large pseudamphora of rough-grained clay decorated with an octopus on either side; a similar example has been found in Crete. Among other objects should be mentioned a sard scarab of the XXVIth Dynasty with hieroglyphic designs; a Phoenician cylinder with conventional gryphon and tree, and a steatite scaraboid with an admirable intaglio design of a bull lying down, recalling the style of the Vaphio gold cups at Athens.

The tombs in the neighbourhood of the Acropolis were also fairly productive, especially in gold ornaments, among which may be mentioned a fine pair of gold-plated bronze bracelets ending in rams' heads, a gold chain of very delicate workmanship, and a series of earrings and finger-rings. Of other objects the most important were: an archaic Greek bronze statuette of a woman, forming part of a candelabrum; an archaic scaraboid set in a silver ring, with design of Herakles running; several vases of red ware with polychrome designs painted in opaque colours, probably dating from the third century B.C.; and a large hydria of black-glazed ware with figures painted in opaque white (with details in yellow),

similar to those found in large numbers in Southern Italy and probably manufactured at Tarentum in the third century B.C.

In a valley to the north of the Acropolis the site of a temple was brought to light, with rubbish-heap containing a large number of terracotta figures. On this site was also found a marble base with a bilingual inscription in Greek and Cypriote characters, of the fourth century B.C. It records a dedication to Demeter and Kore by one Ellovoikos, and suggests that the temple also was dedicated to those deities.

#### A. Tombs of the Mykenaean period (Site D).

27. Terracotta figure of bull (C. M. 467). Fragments of vases with white patterns on black ground (Fabric I. 3 c) and of the White Slip Ware (p. 39, Fabric II. 4).
29. Bowls of White Slip Ware (II. 4), and a few plain vases.
32. Part of a so-called Hittite seal with design of two deer and a tree. Two stone weights, perforated.
35. Two green enamel beads; cf. C. M. 630 ff. Fragments of White Slip Ware (II. 4).
40. Small Mykenaean vase with scale-pattern. Two White Slip Ware bowls (II. 4). Jug of black ware (I. 2) with cable-pattern in relief.
41. Two Mykenaean pseudamphorae and small jar. Alabaster vase. Stone vase with thick flutings, like a mould. Small marble vase. Mortar of basalt. Mykenaean 'stamnos' with network pattern; cf. C. M. 431. Two gold rings and two gold beads.
46. Stone celt or axe-head (C. M. 470). Stone weight.
49. White Slip Ware bowl (II. 4).
51. Bronze ploughshare (C. M. 609).
54. Numerous fragments of Mykenaean pottery. Large jug and series of bowls of White Slip Ware (II. 4).
58. Bronze dagger with hooked handle (C. M. 558. Type  $\gamma$ ).
87. Head of terracotta bull (C. M. 469). Mykenaean bowl (or imitation of that ware?), red band on drab. Three fragments of Mykenaean vases.
91. Mykenaean jug and three-handled vase; cf. C. M. 431. Bronze axe-head. Stone vase and three stone beads.
93. Five stone beads.
97. Schnabelkanne of Red Polished Ware (I. 1), covered with knobs. Smaller, similar, plain. Ladle of red ware; cf. C. M. 26. Askos of drab ware with high handle (II. 4). Lekythos of buff ware with knobs and indentations, of Red Ware type (I. 1). Ten terracotta spindlewhorls with incised patterns; cf. C. M. 665 ff.
100. Bronze knife and bracelet. Small Mykenaean vase. Part of primitive terracotta female figure (C. M. 466).
103. Five bronze bracelets. Eight green stone beads and one of glass (iridescent). Part of an Egyptian porcelain figure.
105. White Slip Ware bowl (II. 4). Lekythos of red ware, elongated shape (I. 1). Terracotta bull (C. M. 468). Three stone beads.
108. Six skyphi, drab with black patterns, local ware; cf. C. M. 954. Lekythos and aryballos of the same ware. Fragment of Mykenaean vase.

**B. Graeco-Phoenician and Hellenistic : from the later sites.**

- Tomb 2.** A series of common Cypriote pottery (concentric circles). Tripod of red ware. Fragments of bronze fibulae, Type iii; cf. C. M. 4840.
5. Bronze pan from a pair of scales. Terracotta horse. Alabastron with black rings on red ground.
  7. Bronze mirror and nail. Small alabaster vase.
  12. Ring and small gem of pale yellow glass.
  13. Glass ring. Roman lamp.
  19. 'Woman-and-pitcher' jug. Four bronze spirals and small ring.
  20. Small gold spiral. Four common Cypriote vases (concentric circles and plain red ware).
  23. Six common Cypriote vases (red ware and concentric circles).
  60. Bronze mirror, two mirror-cases, and spatula. Gold earring with filagree work (Type g). Small gold pendant in shape of vase. Two stone beads and one gold bead.
  64. Two silver rings with stone setting. Two pairs of silver earrings. Nine small silver spirals.
  66. Head of terracotta statuette of boy (Cypriote fabric, moulded). Fragments of gold leaf. Two gold earrings (not a pair). Ivory ring with female head in relief. Small cylindrical bronze box. Bronze mirror.
  71. Late black-figured lekythos with network-pattern on red ground (fifth century B.C.); cf. C. M. 1684 ff. Two alabaster vases. Greek lamp of black ware (fourth century B.C.).
  74. Large sard intaglio—head of Athena.
  76. Pair of gold bracelets ending in rams' heads. Gold rings—(1) with portrait head, (2) winged dolphin, (3) bird, (4) plain. Nine small round objects of gold, for attachment to dress. Two large silver spirals ending in snakes' heads.
  79. Parts of three terracotta female figures, of Oriental type. Silver phiale. Silver-plated bronze bowl. Bronze candelabrum and bowl. Iron strigil. Gold ring with intaglio palmette pattern. Gold ring with green stone setting on swivel. A series of silver bracelets and beads. Gold beads, forming a necklace. Two 'stamni' of common Cypriote ware.
  82. Leaden pyxis. Green glass comic mask.
  84. Gold ring. Small silver box with head in relief.
  85. Fragments of iron sword. Numerous fragments of bronze cuirass with designs in relief.
  111. Three 'stamni' (concentric circles), a small plain jug fixed tight in the top of one.
  113. Numerous glass bottles (Roman period). Two glass cups, three saucers, and a ring. Leaden caps. Five Roman lamps. Two bone spindlewhorls. Small gold ring. Bronze mirror and spatula.
  116. Small porcelain figure. Four glass beads. Four jugs and bowl (concentric circles).

**C. From the Temple site (c).**

A series of terracotta statues and fragments. Women and hydriae. Bearded priests (heads). Horses and chariots.

## SALAMIS (near *ENKOMI*).

MYKENAEAN NECROPOLIS, 1896.

FOR the third season of the British Museum excavations under the Turner Bequest, the site chosen was near Enkomi. The work began towards the end of March, and was carried on till the beginning of May under the superintendence of Mr. A. S. Murray. The following is his record of the contents of the tombs (1-36) which were selected for the Cyprus Museum in his time. After he left, the work was superintended by Mr. Percy Christian, joined afterwards by Mr. Arthur H. Smith, by whom it was carried on uninterruptedly till September.

4. Fragments of bracteate gold, agate bead, porcelain beads. Fragment of ribbed black vase [I. 7]. One pseudamphora and parts of another. Oenochoe. Two fragmentary vases with ridged patterns [I. 3 a]. Bowl of pale white with chequers [II. 4]. Several pointed oenochoae, plain [cf. specimen from Laksha tu Riu 4 (Ashm. Mus.; J. H. S. xvii. figg. 7, 10.) and Tell-el-Hesy (Bliss, MMC. fig. 154)]. Cup with one handle.
5. Fragments of pottery (Mykenaean and pre-Mykenaean [I. 3]). Bronze bowl and fragments of bronze. Two black basalt spindlewhorls (one incised). Stone weight. Three burnishers.
6. Two jugs with pointed base [cf. Tomb 4]. Pale white bowl with vertical chequers [II. 4].
7. Bronze bowl found on skull of skeleton. Fragments of Mykenaean ware.
8. (Sunk square in rock.) Fragments of Mykenaean pottery.
14. (Sunk in the rock like a well.) Four gold hoops. One gold band. Three gold beads. One gold bead. Cylinder of blue porcelain with figures. Gold pin [cf. C. M. 591, but headless]. Two small gold earrings. Two gold twisted earrings. Gold mouthpiece. Silver earring. Fragment of silver pin. Swan in reddish metal. Fragments of pseudamphorae. Pale white ware with chequers [II. 4], dark ware with white lines [I. 3 a], and black ware with ridged patterns [I. 3 c]. Terracotta figure on horse. Bretas. Part of porcelain bowl with bands of blue, black, and white. Fragment of a small ivory figure much decayed. Small burnishing stone.
20. (At the edge of the rocky plateau, tunnelled deep under the rock.) Large gold earring. Gold bead. Two gold spirals. Electrum spiral. Fragment of gold band. Two ivory scarabs (Egyptian). Porcelain scarab. Porcelain cylinder (plain). Bronze knife. Terracotta horse. Mykenaean cup with spirals. Fragments of Mykenaean vases with figure in chariot and animals. Bronze dagger.
21. (Same place as 20.) Small gold earring. Gold pendant in form of bull's head.
23. (Same place as 20.) Fragment of gold diadem.

25. (Same place as 20, tunnelled into rock.) Seven fragments of gold bands stamped with patterns of rosettes, bulls' heads, and palm branch. Thin gold finger-ring. Ivory standard (plain). Fragments of pseudamphora, of alabaster vase, of stone dish, and of bronze vases. Small stone mortar with three feet. Fragment of bronze tripod. Two bronze arrow heads.
27. (At the edge of the rocky plateau.) Two pairs of gold earrings. One pair of gold spirals. One gold spiral. Gold bead. Three fragments of narrow gold bands. Gold pomegranate. Amber bead. Carnelian bead. Four porcelain beads. One porcelain bead mounted in gold. Fragments of variegated glass vase. Four fragments of ivory. Four vases of black ware [I. 3]. Tall red jug [I. 8]. Small vase with spout. Mykenaeian cup.
28. (Well built of small irregular stones.) Fragment of gold earring (twisted). Narrow gold band.
29. (Edge of cliff.) Gold seed-shaped bead. Gold bull's-head pendant. Five gold beads. Chalcedony bead (lentoid, plain).
30. (Near cliff.) Small gold earring with granular pendant. Top of limestone head, of Cypriote style, with close cap.
31. (Near cliff.) Two gold beads.
36. Mykenaeian krater. Four pre-Mykenaeian vases [I. 3]. Tall jug (pre-Mykenaeian [I. 3]). Fluted jug [I. 7]. Handle of large Mykenaeian amphora. Bowl of white ware.
- 43<sup>1</sup>. (Oval cave in soft rock, 10 ft. x 7 ft. x 5 ft.: roof much decayed.) *Gold*: five diadems and two mouthplates (cf. C. M. 4343 ff.) stamped with (1) rams' heads, (2) 'earring pattern,' (3) 'shell pattern,' (4) rosettes; seven bull's-head pendant earrings. *Bronze*: two mirrors (shaped like C. M. 3750); fragmentary spearheads and knife-blades. *Stone*: two spindlewhorls: plates and pestles. *Alabaster* vases. *Ivory*: incised fragments. *Pottery* of fabrics I. 3 (red variety); 7; II. 4; II. 5 (Mykenaeian), krater painted with a bull; pseudamphora; pyxis; jug with spout. *Terracotta* horse (or bull?). Three human skulls.
44. (Small cave in the cliff.) *Gold*: earrings with 'granulated' pendant ornament (cf. Tomb 30); 'twisted' earrings; needle; seed-shaped bead. *Electrum*: diadem; small ring. *Pottery*: pre-Mykenaeian fragments [I. 3].
49. (Small cave: collapsed.) *Electrum*: pair of small earrings. *Pottery*: I. 3, 4; II. 4, &c.
52. (Deep tomb; collapsed; door in place.) Lenticular *chalcedony* pebble, partially shaped. *Pottery*: I. 3 (and a flask of similar ware); II. 1; 4; and a handleless vase like the grey Polledrara ware of Naukratis.
54. (Deep tomb; full of earth.) *Gold*: two narrow bands: twisted needle; 'twisted' earring. *Silver*: pin; fragments of a small ring. *Pottery*: I. 3, 4, 8; II. 1, &c.
55. (Deep tomb with two dressed stone entrances; doors in place; (a) gold, vases, and a thin layer of bones above a layer of fallen roof, a foot thick; (β) below this a foot and a half of bone-dust and pottery, with water.)

<sup>1</sup> For Nos. 43-99 Mr. P. Christian's inventory has been revised with Mr. A. H. Smith's notes.

(a) *Gold*: necklace  $\textcircled{1}$   $\textcircled{2}$   $\textcircled{3}$   $\textcircled{4}$   $\textcircled{5}$ ; signet-ring, engraved with a deer and ? a tree; pair of spirals; thin bands; narrow ring. *Pottery*: I. 3 (bowl, jug, and bull-shaped vase); I. 7; II. 3; II. 5 (Myk.), krater, pseudamphora, and a similar vase with central orifice and three handles; fragments of Mykenaean ware with white paint on red ground.

(b) *Pottery*: I. 3; II. 4.

- 59. (Small cave; door missing; full of earth.) *Gold*: six narrow bands;  $2\frac{1}{2}$  pairs of twisted earrings. *Electrum*: narrow bands, fragmentary. *Silver*: fragments of rings. *Porcelain*: two beads. *Alabaster*: fragmentary cup. *Pottery*: I. 1 (plain red schnabelkanne); I. 3; II. 5 (Myk.), krater, pseudamphora, jug.
- 63. (Very small oval tomb, entered from a shaft two feet deep.) *Gold*: narrow band; small needle. *Electrum*: three small bands; two small rings. *Silver*: gilt fibula; pin; fragments of two narrow bands, and of two rings. *Porcelain*: two cylinders. *Pottery*: I. 3 a-c; II. 4, small jug with spout.
- 68. (Deep shaft opening into two-chambered V-shaped tomb; pottery packed round the V; one skeleton, extended, at the end of one of the chambers.) *Gold*: one bead. *Porcelain*: bowl (broken), and other fragments. *Pottery*: I. 3 a (like C. M. 252); II. 4; II. 5 (Myk.), krater with chariot scene; wide-mouthed vase with deer; seven pseudamphorae with concentric circles; five three-handled cups, two pyxides; two vases like C. M. 441; clay disc.
- 71. (Chamber 11 ft.  $\times$  5 ft.  $\times$  5 ft.; 10 ft. from the surface; built and vaulted with ill-burnt quoin-shaped bricks, with a few large stones at intervals.) *Gold*: four narrow bands; two twisted earrings; pin [cf. Type γ, p. 54]; twisted pin; and fragments. *Porcelain*: three cylindrical beads, with lattice-pattern.
- 72. (Small cave: door in place; full of earth, with a hole in the roof.) *Gold*: two bands; mouthpiece stamped with spiral pattern; and fragments. *Pottery*: II. 5 (Myk.), krater (in fragments), and three small cups.
- 76. (Deep tomb, 20 ft. from the surface: full of water and fallen rock.) *Gold*: bull's-head pendant earring; beads, seventeen ribbed cylindrical, one discoidal; small ring; ostrich egg. *Terracotta*: two nude female figures. *Pottery*: I. 7 (and red flask); II. 5 (Myk.), krater; pseudamphora: broken saucer with ashes of burnt incense.
- 78. (Small cave: door in place; a small locker in the shaft on either side of the doorway, with door in place, and full of bones and earth; one had two narrow gold bands. *Gold*: two narrow bands; two mouthpieces and two diadems; all plain, thin. *Silver*: bowl and bracelets, fragmentary. *Bronze* fragments. *Variegated glass* bottle. *Alabaster* fragments. *Pottery*: II. 4; II. 5 (Myk.), four kraters; two pyxides; open-mouthed vase with spirals; jug with spout, &c.
- 80. (Small cave: door in place; full of earth, with a small hole in the roof.) *Porcelain*: pseudamphora, black lotos pattern on shoulder [given to Brit. Mus.]. *Pottery*: I. 3; II. 4; II. 5 (Myk.), four kraters; one jug with spout; rough jug with geometrical figures of men in black and red [=prototype of early Graeco-Phoenician style, cf. p. 40].
- 82. (Small cave, full of earth and stones.) *Gold*: two pairs of long

- boat-shaped earrings; thirteen bull's-head earrings; one mouth-piece with rosettes; six diadems, with rosettes (1), rams' heads (2), and 'earring pattern' (3-6). *Bronze* bowl. *Ivory*: incised fragments of ? mirror handle. *Alabaster*: fragments of vases. *Pottery*: II. 5, fragments of fine Myk. amphora.
97. (Tomb with raised platforms on one side and on part of another; door in place; another opening, on one side, from a shaft.) *Gold*: necklace (cf. Tomb 55), with gold-mounted *porcelain* cylinder as centrepiece; thin ring with open ends. *Lead* wire (found in the shaft). *Bronze* fragments. *Iron* ore. *Porcelain*: pseudamphora with ? inscription; pomegranate-shaped handle. *Basalt* cylinder. *Pottery*: I. 3, white-ware pointed jug [cf. *Lakshā tu Riū*, 4]; II. 4; II. 5 (Myk.), three pseudamphorae and a saucer; fragments of Mykenaean ware near the surface.
98. (Deep cave; fallen in; door displaced.) *Gold* earring (?), fragmentary. *Silver*: two earrings, and fragments; two eyelet pins (Type γ, one gilt). *Bronze*: two pairs of earrings; two spirals. *Stone*: two shaped gems; one cornelian bead.
94. (Deep cave : small and fallen in.) *Gold*: two diadems. *Alabaster* pyxis of Myk. type. *Porcelain* bowl, fragmentary. *Pottery*: I. 3 a-c, pointed jugs [cf. *Lakshā tu Riū*, 4]; II. 5 (Myk.), amphora painted with bulls (fragmentary); pyxis; kraters; cup; globular bottle; miniature vases; much common pottery; rattle, of white ware, in the form of an owl. *Terracotta* lion in rough clay: seated figure.
96. (Small circular cave; fallen in; door missing). *Gold*: ring of Egyptian type, engraved with an hippopotamus (*Thueris*); one bead. Crushed fragments of pottery, porcelain, alabaster, ivory, and bone.
98. *Silver* spiral and fragments. Fragment of a polished pebble. *Pottery*: I. 1, jug with twisted handle and imitation of metal rivet (cf. KBH. ccxvi. 17, and spp. from Nikolides in Berl. Mus.); II. 5 (Myk.), fragments of a vase painted with birds; pyxis; bowl with lip; cup. *Terracotta* bull [cf. C. M. 467 ff.].
99. *Lapis-lazuli* (?): five beads, one in the form of a frog. *Pottery*: I. 3.

## MARONI.

REPORT BY H. B. WALTERS, M.A., BRITISH MUSEUM.

EXCAVATIONS on behalf of the British Museum took place on the Bronze-Age site near Maroni, known as Zarukas, and in its immediate neighbourhood, during the months of November and December, 1897, under the superintendence of Mr. H. B. Walters. Reports had given grounds for supposing that this site would be very fruitful in results. Such, however, was not the case, only about thirty productive tombs being found during the first month. Excavations were then delayed for ten days by bad weather, and though further attempts were made on all sides of the Zarukas site, and also in the neighbourhood of Mari and Kalavasó, all were entirely unsuccessful. However, a fairly interesting yield of Mykenaeian and Bronze-Age objects was made, without any one object of exceptional value or interest being brought to light.

The pottery was of the usual types: some good Mykenaeian vases with figures, and a universal prevalence of the base-ring [I. 3, p. 37] and white-slip wares [II. 4, p. 39], and of common glazed and unglazed fabrics of various shapes, but none of the early incised pottery [I. 1, p. 36], except from the trial diggings at Kalavasó. Among the gold and porcelain objects were some good pins, earrings, and pendants, such as were found in large numbers at *Enkomi* in 1896 (pp. 183-6), and one or two scarabs, not as yet interpreted. Several specimens of a rare but characteristic type of gold ornament were found (Tombs 8 and 12) in the form of a hollow truncated cone, with a bent-up rim round the larger end, like a hat [cf. C. M. 4502]. A fair share of the gold ornaments and a thoroughly representative collection of pottery from these tombs was allotted in the distribution to the Cyprus Museum; but the objects marked thus \* below were eventually separated from their Tomb-Groups, and transferred to the British Museum.

**Tomb 5.** *Gold:* plain diadem.

9. *Gold:* plain diadem.

10. *Gold fibula-pin* (as from *Enkomi*, Tomb 19, *Brit. Mus.*). *Silver:* two similar pins. *Porcelain:* small scarab with hieroglyphics.

11. *Bronze dagger with tang.* Fragments of bronze bowl with repoussé patterns.

18. *Porcelain\** bowl with Egyptian designs. *Terracotta:* primitive figure (snow-man technique), with markings in red and black [cf. C. M. 466]. Large vase\* in fragments, with figures of stags, &c. [cf. *Enkomi*, 68, p. 185]. Funnel-shaped vase with red bands.

19. *Gold:* nine glandular beads.

22. *Terracotta* bull with painted stripes (base-ring ware) [I. 3 : cf. C. M. 467-9]. Two pseudamphorae, two pyriform vases, two double-handled lekythi.
23. Kernos, with three globular pots on a thick ring ; patterns in red. Vase \* with covered top and two holes like eyes. Various sub-Mykenaean vases.
25. *Gold*: three twisted rings. Two *porcelain* bowls with beaded rims, in brown, yellow, and greenish-blue. Two *terracotta* figures (snowman technique). Fragments \* of vase with stags, &c.

Excavations subsequently took place in December, 1897, near the *Halá Sultán Teké*, on the west side of the Salt Lake near Larnaka (v. J. H. S. xvii. p. 149, fig. 6, map), with somewhat similar results : and are to be continued during the spring of 1898.

### TABLE OF ABBREVIATIONS

USED IN THE INDEX, AND OCCASIONALLY ELSEWHERE.

N.B.—Ancient names are usually printed in CAPITALS ; modern place-names and abbreviated names of Museums in *italics*.

<i>Æ</i>	= object of bronze.	J. H. S.	= Journal of Hellenic Studies.
<i>Ag. Par.</i>	= Agia Paraskeví.	KBH.	= Ohnefalsch-Richter, 'Kypros, the Bible, and Homer.' 1892.
<i>Am.</i>	= AMATHUS.	<i>Lou.</i>	= Louvre Museum.
<i>amph.</i>	= amphora.	MMC.	= Bliss, 'Mound of Many Cities.' 1894.
<i>Ar.</i>	= object of silver.	MN.	= Musée Napoleon (Louvre).
<i>A'</i>	= object of gold.	MS. Rep.	= Manuscript reports of O-R.'s earlier excavations for <i>Brit.</i> and <i>C. M.</i>
<i>Ashm.</i>	= Ashmolean Museum, Oxford.	Myk.	= Mykenaean.
<i>attr.</i>	= attribute of a deity.	N.Y.	= Metropolitan Museum, New York.
<i>bf.</i>	= Attic black-figured vases.	obj., objj.	= object, objects.
<i>bgl.</i>	= Attic black-glazed vases.	O-R.	= Ohnefalsch-Richter.
<i>Bibl. Nat.</i>	= Bibliothèque Nationale, Paris.	ornmt.	= ornament.
B. P. Ware	= Black Punctured Ware, p. 37.	Pb.	= object of lead.
B. R. Ware	= Base-ring Ware, p. 37.	Rbw.	= GkPh. <i>red ware</i> with <i>black</i> and <i>white</i> paint.
BrA.	= Bronze Age.	repr.	= a representation of the object named, in sculpture or painting.
<i>Brit.</i>	= British Museum.	Sc.	= sculpture.
C. E. F.	= Cyprus Exploration Fund.	rf.	= Attic red-figured vases.
C. M.	= Cyprus Museum.	S. Kens.	= South Kensington Museum.
C. M. C.	= Cyprus Museum Catalogue.	Sp., spp.	= specimen, specimens.
conc.	= concentric.	StA.	= Stone Age.
Cu.	= object of copper.	St. G.	= St. Germain-en-Laye Museum.
Eg.	= Egyptian.	TC., Tc.	= object of terracotta.
Fe.	= object of iron.	TG.	= Tomb Group.
Fitzw.	= Fitzwilliam Museum, Cambridge.	WL.	= 'wavy line ornament.'
fragt.	= fragment.		
GkPh.	= Graeco-Phoenician.		
GkR.	= Graeco-Roman.		
Gl.	= object of glass.		
Hellc.	= Hellenic, or showing Hellenic influences.		
hr.	= handle-ridge, of vases.		
imit.	= Cypriote imitation of.		

# INDEX I

## OF NAMES, PLACES, OBJECTS, AND STYLES.

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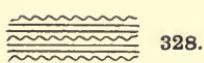
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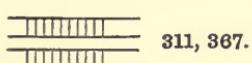
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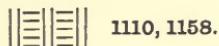
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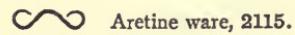
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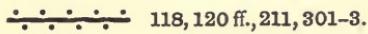
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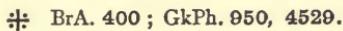
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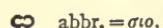
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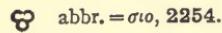
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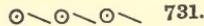
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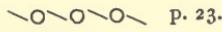
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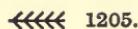
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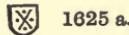
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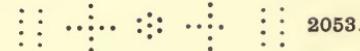
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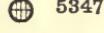
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*IDALION.*

## Excavations of 1894.

5. 1028.	41. 4565.	54. 986.
19. 1031.	42. 4726, 4765.	65. 3758.
26. 2003, 3517, 3521, 4010, 4012, 4119-20, 4126, 4187 (4587), 4372.	43. 1067. 45. 4266, 4268-9.	76. 4470, 4701, 4781. 78. 1023.

*KALOPSIDA.*

## Excavations of 1894.

1. 58.	11. 178, 281-3, 291, 296, 331-3, 518-9, 622.	24. 582-5.
5. 229, 515-6.	12. 561-2, 586.	26. 486-7.
6. 493.	18. 170.	32. 57.
9. 551, 553, 581, 587.	23. 319-21.	Uncertain:—164. Surface:—3013.
10. 484, 517.		

*KITION.*

## Excavations of 1894.

1. 3961.	25. 2019.	45. 2024, 2850, 3557-9, 4091, 4097, 8058, 8072, 4217.
3. 8070.	27. 2010.	53. 1028 a.
4. 8049.	29. 1137.	54. 1022, 4280.
11. 2008.	34. 2006.	56. 2007 a.
12. 2009, 2042.	35. 2810 b, cf. 2783-8.	Uncertain:—
14. 2001.	37. 2007, 4032.	1157, 2004-5, 3513.
18. 2043, 2047.	41. 4259.	
22. 2045-6, 2810 a, cf. 2783-8.	42. 2002.	

## KURION.

## Excavations of 1883-6 and 1895.

1883. 969, 971, 1106, 1141- 2, 1170, 3605, 3611.	4260-2, 4303-5, 4354, 4401-2, 4404-9, 4883, 4901.	1895. 100. 466 (figurine). 105. 468 Unrecorded:— 1108, 1293-6, ?2051, 3107, 3121, ?3145
1883-4. 1117, 1119, 1322.		
1884. 1035-6, 1107, 2148, 2157, 3524, 3531.	1895. 27. 467. 46. 470 (celt). 51. 609 (plough- share).	1108, 1293-6, ?2051, 3107, 3121, ?3145 (v. Tamassos), 3171, 4003, ?4767-8, 4825-9.
1885. 3826-30.		
1886. 2536, 2700, 2811, 3615, 3968, 4110- 11-12, 4251, 4253,	87. 469 (figurine).	

## PAPHOS.

## Excavations of 1888.

6. 436, 439, 447, 448, 449, 1131.	1123 a, 1124, 1128, 1130 a-d, 1143, 1162-3.	20. 983, 1028 b. 21. 935, 992, 1114. CC. 1678.
12. 923, 941, 943, 954, 962 a, cf. 971, 972- 3, 975-6, 1029, 1040-2, 1113, 1118,	E. 14. 942. 17. 1000. 19. 2491.	Λούρα τοῦ Καμήλου. 4054, 4059, 4306.

## SALAMIS.

## Excavations of 1890-1.

Without mark:—[573-4, 580, 583, 604-5], 2041, 2089, 2096, 2116, 2120, 2142, 3625, 3825, 3983, 3986, 4550, 4571-8,	4732, 8013, 8071, 8263, 4990, 4995. C. 18. 1690. C. 21 M. 3189. C. 24 j. 3355. C. Agora. 3675, 3691.	C. Loutron. 3339. G. Toumba. 3265. Apr. 17. 3019-21. , 18. 3011. , 21. 3071. , 26. 3139, 5833.
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## TAMASSOS.

## Excavations of 1885.

II. 18. 990. 29. 1093, 1095. 31. 952 a. 32. 1071. 35. 1111. 36. 989. 40. 1005. 41. 950 b, 994, 1006. 47. 1197. ? 950 a.	Lamberti (BrA):— 14. 179. 15. ?4436. 29. 205. 30. 125 a. 31. 312. ? 361. Khomazudia:— 3. 344. (Warren 335) 2420. (Warren 341) 3145 (v. Kurion) (BrA. of uncertain proven- ance):— 147, 166, 183-5, 492, 504, 520, 524-5, 538-41, 547, 558-7, 566, 589, 598, 600 a,	603 a, 610, 652, 655. Gk. Ph. 928, 1122, 1542, 2404, 2417, 3089, 3137, 3145 (? Ku- rion), 3269-71, cf. 3317, 3341, 3501-4, 3511-12, 3537, 3740, 3754- 5, 3834, 3911-2, 3921, 3926 ff., 4008, 4213, 4264, 4272, 4385, 4439, 4471 ff., 4496, 4782-5, 4824, 8003, 8007 ?, 8012, 8014, 8018, 8037, 8048, 8144, 8265, 8353, 8355.
IV. (*=Δ on label). *2. 1592. 3. 1112. *4. 4881. *II. 3535. 12. 1587. *I7. 3003. E.Δ.14. 8146. O. 3147.		

*MARION ARSINOË (Poli).*

## Excavations of 1886.

7	I. 3905.	42	III. 4106, 4132.	117	I. 1803, 2501, 2422, 3045-7, 3200, 3294, 3361.
7	III. 1226, 4019.	44	II. 3127, 3177, 3328.	118	I. 1610, 1672, 1728.
8	I. 2092.	45	II. 1003.	124	I. 2068, 2082.
12	III. 1901, 2067, 4801.	48	I. 1223.	124	II. 1019.
13	I. 1210, 1267, 1601, 1656, 1688, 3037-	49	III. 1726.	125	II. 1718.
	39-41.	50	III. 1595.	126	I. 1208, 1251, 1266.
13	II. 1598, 1599.	51	II. 1585.	127	I. 3293.
14	III. 1020, 1736.	52	II. 1543.	133	II. 4141.
15	II. 1183, 3519.	54	II. 1781.	134	II. 3098, 3125, 4108.
16	II. 1188, 3753.	56	I. 2094.	134 [II]	1652.
17	II. 1185 a.	57	II. 1284.	135	II. 4468.
17	III. 1221, 1723, 1903-4, 1921-9.	58	II. 1594, 1606, 1756.	142	II. 1704, cf. 3051, 3059, 3185, 3931, 4374.
18	II. 1008, 1101.	59	I. 3077.	144	II. 1558.
18	III. 1740, 1931, 3528, 6225.	60	I. 1675, 1784, 1913.	146	II. 1080-1, 1711, 1731, 1788, 1910, 1914, 1967-71, 3181-83.
19	III. 1238, 1723, 1902, 1905, 6226.	61	I. 3253, 3297, 3643, 3726.	147	II. 1569.
20	II. 3144, 3255, 3257, 3259, 4184 (4584).	68	II. 1623.	155	II. 944 a, 1094.
20	III. 1181, 1211, 1240, 1663, 1667, 1701, 2407, 3653, 3703.	71	I. 3032-3, 6224.	157	II. 8173.
21	III. 1724-5, 1776, 1906-7, 1932-3, 4192.	72	I. 3055, 3231.	158	I. 1628, 1660, 1673, 1692, 1771-2, 1789, 1973-4, 2080, 3738.
23	III. 4133, 4175, 4352.	72	II. 1271, 1276, 1277, 1301, 1311-2, 1600, 1655, 1680, 1718, 1721, 1727,	159	II. 1571-2, 1587 a, 1775, 3143, 3157.
24	III. 4098, 4214, 4440.	74	I. 1761, 2421, 1947-	164	II. 1570, 1684.
25	I. 1908, 3752.	74	57.	168	II. 1025.
25	II. 4923.	74	I. 1707.	171	II. 1576.
25	III. 1657.	74	II. 1983.	176	II. 1628, 1972.
26	I. 1285, 1313, 1681, 1703, 1706, 1714, 1733, 1752-3, 1764, 1791-3, 1796, cf. 1865, 1912, 1934-43, 2091, 3232, 3256, 3277, 3653, cf. 3738, cf. 3913, 4144, 4343.	75	I. 1659, 1671, 1679, 1765, 1785, 1961, 3902, cf. 3057.	177	II. 1575, 1582, 1618.
27	I. 1998.	76	I. 1708, 1783.	178	II. 1732.
28	I. 1909.	76	II. 1556, 3770.	182	II. 1705.
28	III. 1281, 3267.	77	I. 3155.	200	II. 1593.
29	I. 1754.	78	I. 1709-11, 1755.	206	II. 1610.
29	III. 1734-5, 1944.	79	I. 1958.	210	II. 1513, 1625, 4146, 4156.
30	III. 1024, 1201, 1268, 3129, 6227.	82	I. 1786.	214	II. 1554, 2099, 3602-3.
31	III. 6228.	83	I. 1762-3, 1959.	215	II. 1626, 3769?
32	I. 6223.	85	II. 1023 a, 1674, 1774.	216	II. 1541, 1557, 1578-9, 1808, cf. 1825, 4009 b.
35	III. 939.	88	I. 1236, 1321, 1714, 1782, 1960, 1962-5, 3057, 3601.	218	II. 1550.
38	II. 1945.	89	II. 1715.	219	II. 1237.
39	II. 1283, 1596, 1682, 3283.	91	II. cf. 1556, 1722.	224	II. 4353.
41 [II]	1669, 2071, 2088, 2112 a.	92	II. 30.	226	I. 1738, 1911.
41	II. 4100, 4208, 4411, 4582, 4791, 4931, 4941-2.	93	I. 2087, 3169, 3179.	228	II. 1568, 1624.
		94	I. 1021, 1290.	234	[?] 1619.
		95	I. 1966.	235	II. 1202.
		96	I. 1678, 1773.	239	II. 1204, 1207, 1209, 1560-1, 1580-1, 1668, 1739, 1975, 3617, 4168.
		97	I. 1270.	244	II. 1559, 1562, 1564, 1573-4, 4150, 4190.
		99	II. 6222.		
		103	I. 4106.		
		106	II. 917, 1205, 1222, 1225, 1252-60, 1602, 1683, 3132, cf. 3144, 3156, 3284, 4588.		
		111	II. 1586, cf. 3057, 3079-81, 3131, 3141, 6221.		

253 II. 1810, 4823.	3619, 3631-9,	4169-74, 4176-
256 II. 944.	3701, 3709-10,	81, 4182, 4193-8,
320 II. 1662.	3932, 3935 ff.,	4198-9, 4200,
Uncertain:—	3941-2, 3988,	4215, 4257-8,
919-20 a, 1072,	3990, 4017, 4018,	4271, 4301, 4344,
1132, 1511-12,	4021, 4029, 4036-	4359, 4364, 4366-
1603, 1687, 1689,	40, 4064, 4070,	70, 4371, 4373-8,
1702, 1712, 1730,	4096, 4107, 4113,	4378-9, 4380 ?,
1741, 1930, 1946,	4118, 4123, 4125,	4394, 4396 ?,
1981-2, 2406,	4127, 4131, 4139-	4581.
3524, 3528, 3613,	40, 4152, 4154,	

## Cyprus Exploration Fund: Excavations of 1889.

B. 3045-7.	B. 9. 1666, 1716.	F. 31. 3329.
C. 1685.	11. 1737, 1980, 2410.	K. 12. 1597, 1665, 1729.
D. 2415.	12. 1203, 1206, 1795.	35. 1239, 1787.
E. 2089.	13. 1661.	36. 3287.
G. 2411.	14. 3035.	M. 1. 4263.
I. 2092 a.	C. 25. 719.	25. 1552.
J. 2098.	F. 13. 2416.	69. 4443.
O. 2143-4, 2126.	16. 1224.	T. 2. 1554, 1565.
S. ? 2129.	19. 1583.	Uncertain:—
B. 7. 1262.	25. 3273.	3505, 3607, 3621,
8. 1719.	26. 928 a.	3707, 3751, 3796.

## Cyprus Exploration Fund: Excavations of 1890.

2. 1085.	22. 1730.	36. 3295, 3309.
6. 1870.	25. 963, 1807.	41. 1741.
8. 1084.	26. 3281.	45. 1577.
11. 1174.	27. 1742.	79. 2052.
18. 981.		

## INDEX IV.

CONTAINING THE REFERENCE NUMBERS OF CYPRIOTE  
ANTIQUITIES IN OTHER MUSEUMS, AND OF OBJECTS  
IN THE CYPRUS MUSEUM WITH WHICH THEY ARE  
COMPARED.

### *LONDON: BRITISH MUSEUM.*

VASES:—	B. M.	C. M.	B. M.	C. M.
Brit. M. Cypr. M.	B. 388.	1550 ff.	C. 185-7.	977.
A. 2. 16.	408.	1554.	188.	1094.
4. 41 ff.	415-6.	1556.	189.	1093.
5. 1-4.	422-3.	1556.	190.	1094.
6. 27 ff.	458.	1568.	192-6.	993.
9. 180 ff.	567.	1588 ff.	198.	1092.
10. 140 ff.	572-3.	1588 ff.	199.	1026.
11. 51.	579.	1588 ff.	200.	1043 ff.
12. 186 ff.	601-12.	1556.	213.	1053.
13. 180 ff.	659.	1597.	224-5.	1014 ff.
14-7. 111 ff.	5-6.	301 ff.	226.	1068.
19-20. 63 ff.	11-15.	48.	227-30.	1027.
21-2. 211.	30.	306.	236-40.	1134 ff.
27. 209.	33.	334.	240.	1137.
28-9. 203.	45.	346 ff.	243.	1157.
30. 206.	48-9.	360 ff.	250.	1178.
31. 203.	50.	356 ff.	262-4.	1170.
36-7. 7 ff.	55-7.	368 ff.	275-6.	1171-2.
38. 52.	61.	364-5.	280.	1174.
39. 62.	65.	411 ff.	300-6.	914 ff.
40-5. 63 ff.	85.	1033.	310 ff.	997 ff.
47. 199.	87-9.	1034 ff.	312.	981.
48. 203.	90-1.	1039.	319.	1002.
49. 63 ff.	92.	981.	320.	1073.
50. 75 ff.	99.	901 ff.	351.	1078.
51. 230.	100.	901 ff.	352.	1077.
52. 120 ff.	102.	901 ff.	356 ff.	1251 ff.
53-6. 151 ff.	104.	904.	363.	1252.
58. 252.	106.	1029 ff.	365.	1251.
61. 251.	112.	1042, 1130.	371.	1313.
63. 266.	113-7.	901 ff.	372.	920 ff.
66. 255 a.	116.	1128.	381-2.	923.
67-8. 300.	120.	1059 a.	382.	927.
73-4. 281 ff.	122.	975-6.	383.	938.
121. 271 ff.	129.	2052.	390-5.	2100-12.
132. 467 ff.	140-6.	1195-7.	E. 269.	1662.
134. 402.	160.	1177 ff.	722 ff.	1701 ff.
321-7. 430 ff.	164-6.	951 ff.	763.	1782 ff.
328. 432 ff.	167.	1108.	764.	1781.
446. 439.	169.	1185 ff.	F. 32-4.	1701 ff.
B. 181. 1542.	179-81.	1026.	96.	1652 a.
274-7. 1598.	182.	1006.	119-20.	1701 ff.

B. M.	C. M.	B. M.	C. M.
G. 54 ff.	1771 ff.	C. 155.	3211 ff.
69 ff.	1773.	156.	3233.
82 ff.	1792.	Cypr. 120.	464.
TERRACOTTAS :—		INVENTORY NOS. :—	
A. 9, 10, 15, 18.	5571.	56/12/23, 1746.	4891-3.
A. 36-40.	5719 ff.	68/7/5.	156. 2051.
42-60.	3801 ff.	94/11/1.	4869, 5957-62.
59-70.	5801 ff.	TG. 161.	
B. 118 ff.	3017 ff.	195.	4345.
211-3.	3277.	201.	4562.
C. 154.	3235.		
		96/2/1.	76-7. 709.
			81 ff. 470.
			88. 1098.
			89-90. 467.
			131. 5567.
			310. 3611.
			— 1883.

## SOUTH KENSINGTON MUSEUM.

1876. 2123.	252.	1883. 311.	2146.	1889. 432.	3095.
1883.	257.	1033, 1104.			

## CAMBRIDGE: FITZWILLIAM MUSEUM.

VASES :—		31. from Salamis,	cf. 2790.	84. from Poli,	cf. 2520.
2. cf. Cypr. Mus. 252.		32. „ Karpas-	2790.	86. „ Aphrodi-	
Uncat. „ 967.		sia, „ 2790.		sion, „ 2812.	
Uncat. „ 972-3.		33. „ Tremithus,	2861 ff.	90. „ Poli,	2501.
Uncat. „ 989.		38. „ Idalion,	2797-8.	92. „ Idalion,	2693.
12. „ 1093.		39. „ Idalion,	2726.	93. „ Anathus,	2513.
GLASS :—		43. „ Paphos,	2905.	104. „ Amathus,	2513.
1. from Amathus,	cf. 2790.	55. „ Idalion,	2783-8.	112. „ Tremi-	
8. „ Tamarossos,	2801.	56. „ Idalion,	2891 ff.	thus, „ 2685.	
11. „ Amathus,	2876.	64. „ Golgoi,	2843 ff.	114. „ Soloi,	2726.
18. „ Kurion,	2536.	65. „ Golgoi,	2839.	115. „ Amathus,	2905.
21. „ Salamis,	2733.	70. „ Salamis,	2802.	118. „ Idalion,	2861 ff.
25. „ Tremithus,	2833.	77. „ Tremithus,	2839.	121. „ Amathus and	
26. „ Amathus,	2676.	78. „ ?	2807 ff.	Marion,	2905.

## OXFORD: ASHMOLEAN MUSEUM.

VASES :—	116.	255 a.	419.	1028 a.
1-2. 1-4.	117.	252.	423.	937 b.
3. 5-6.	119.	255.	425.	921.
5-6. 7 ff., 82.	122.	270.	426.	967.
8. 26.	125-7.	1029 ff.	429 a, b.	962.
9-12. 30 ff.	126-9.	271 ff.	431.	953 b.
13. 12 ft.	131-3.	259.	433-4.	947, 952 a, 1009-
15. 16.	141.	296.		11.
16-17. 17.	142.	297.	435.	953.
18-20. 20.	143.	293.	436-7.	963-4.
22. 180.	144.	294.	442.	972.
31-49. 63 ff.	146.	291.	443.	1093.
51. 91.	151-9.	281 ff.	444.	974, 1093.
56. 58.	181.	300.	445.	972-3.
70. 188 ff.	201.	48.	446.	977.
71. 162-3.	232.	346 ff.	447.	1098.
73. 172.	236.	360.	448-63.	987 ff.
75. 185.	247-50.	388-9.	448-9.	993.
77. 187-8.	291-2.	301-2.	457-9.	982.
79. 170.	401.	1034 ff.	464.	1014.
80. 174 ff.	402 (Am.)	1102.	467.	1027.
102-3. 111 ff.	411-12.	436.	468-9.	1024.
105. 126 ff.	413.	447.	471.	1040.
110. 54.	415-6.	2007 a.	473.	1043 ff.
111-2. 36, 287.	418.	1029 ff.	476.	1062.

477-9.	1049.	527.	959.	
487.	1059 a.	530.	1032.	
489(Am.)	1057.	531-2.	981.	571-2. { 1201 ff.
490 "	1057 a.	533-42.	997 ff.	577. }
491 "	1058.	537.	1002.	573-7. 1251 ff.
500.	1086.	555.	1070.	'ASHMOLEAN VASES' Nos.:
503.	1137.	557.	1078.	V. 6. 174.
505.	1162.	558.	1079.	V. 43. 953 b.
510-1.	1171-2.	559.	1080.	V. 45. 947.
521.	901 c, 932.	565.	1176.	V. 47. 953.
				V. 70. 174.

For miscellaneous objects see General Index, p. 190, s.v. Ashmolean Museum.

### PARIS: MUSÉE DU LOUVRE.

#### VASES:—

[The letters refer to Salles A.-M.]

- A. 16. 180 ff.
- 21. 260.
- 24. 187-8.
- 27. 63 ff.
- 32. 360 ff.
- 33. 346 ff.
- 40-1. 360 ff.
- 45-6. 301 ff.
- 47. 386.
- 72-3. 12 ff.
- 75. 24 ff.
- 77. 266-7.
- 78. 252.
- 81. 275-7.
- 85. 255.
- 94. 438.
- 95. 368 ff.
- 97. 1028 a.
- 99. 953 b. ff.
- 101-3. 951 ff.
- 105. 1170.
- 107-8. 901 ff.
- 110-2. 901 ff.
- 119. 1138.
- 121-2. 1093.
- 124. 1062.
- 126. 1028.
- 128. 1124.
- 130. 975-6.
- 133. 972-4.
- 138. 977.
- 139. 987.
- 140. 988, 1171.
- 141. 1004.
- 144. 921.
- 148-50. 1027.
- 151. 1093.
- 155. 1115 ff.
- 156. 1187.
- 157. 948.
- 164-5. 1081.
- 169. 981.

- 170. 1070.
- 174-5. 997-9.
- 176-9. 467 ff.
- 180. 1245.
- 181-4. 1201 ff.
- 187 ff. 1251 ff.
- 191-2. 1253.
- 209. 2001.
- 217-8. 937 b.
- 223. 929.
- 228. 1023 a.
- 229-30. 1022.
- 232. 983.
- 233. 986.
- 235. 1501.
- 243. 1560.
- 247-8. 1313.
- 253. 1038, 1114.
- 256. 1698.
- 259. 1840-8.
- 261. 1855-64.
- D. 58. 1042.
- E. 109. 1541.
- 184. 1541.
- 240. 1567.
- F. 94. 1557.
- 97. 1556.
- 376. 1543.
- 526 ff. 1595.
- H. 51 ff. 1638-9.
- 96. 1795.
- 129. 1796.
- 333. 1772.
- 500. 1736.
- K. 62-3. 1707.
- 397. 1781.
- 399. 1782 ff.
- L. 40. 1596.
- M Langlois Coll. 3133, 4941.
- Myrina Collection:—
- 407. 3361.
- 477. 2802.
- 530. 2807.
- 534. 2844.

- Myr. 538. 2891 ff.
- 582. 1689.

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- 3. iv. 6. 466.
- 4. 463.
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- ix. 3. 1195.
- 48. x. 3. 3293.
- p. 73. 4721-4.
- 57-63. 3001 ff., 5258 ff., 5337 ff., 5448 ff.
- 64-81. 3035, 5445, 5503 ff.
- 78-9. 5601 ff.
- 82-3. 3185-7.
- 84-91. p. 29. 5802 ff., Brit. A. 59-70.
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*MUSÉE DE SAINT-GERMAIN-EN-LAYE.*

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13900. 3745 ff.	15150. 565 ff.	18088. 63 ff.
13962. 989.	15158. 703 ff.	19961. 1002.
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Πα-	2237.
Πολ-	2295.
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**-μης**

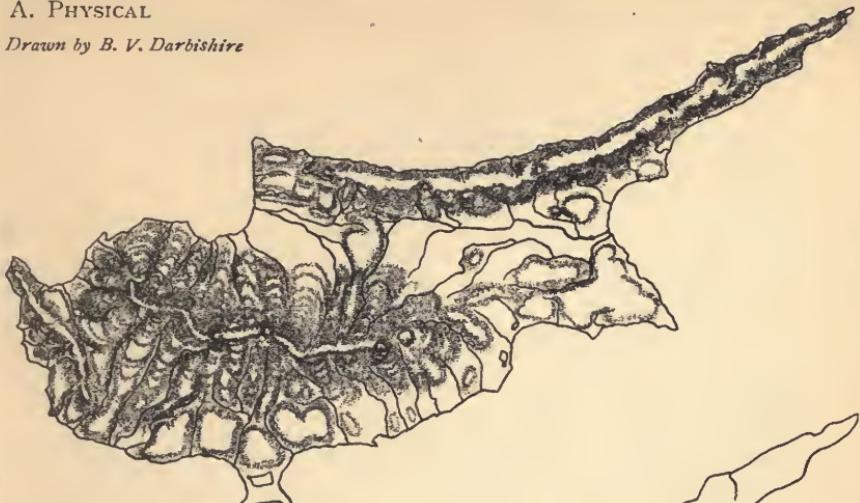
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THE NUMBERS UNDER WHICH THE SAME OBJECTS  
STAND IN THIS CATALOGUE.

Old Nos.	New Nos.	Old Nos.	New Nos.	Old Nos.	New Nos.	Old Nos.	New Nos.
28 = 2294.	484 = 1108.	782 = 953 b.	1553 = 114.				
40 = 2275.	485 = 1117.	795 = 2083.	1553 = 563.				
137 = 1136.	491 = 988.	797 = 2095.	1559 = 286.				
141 = 1158.	493 = 912.	800 = 1068.	1608 = 412.				
152 = 947 a.	495 = 969.	806 = 2417.	1612 = 413.				
157 = 3135.	496 = 977,978.	807 = 2408.	1725 = 1145.				
358 = 1018 a.	497 = 931.	809 = 2471.	1767 = 1184.				
393 = 1181 a.	586 = 505-14.	810 = 2472.	1768 = 113.				
422 = 3111.	692 = 2102.	815 = 2090.	1772 = 1129.				
422 = 3285.	695 = 1070.	827 = 1026 a.	1920 = 61.				
426 = 3031.	696 = 1501.	831 = 2135.	1938 = 56.				
427 = 3191.	697 = 387.	843 = 2148.	1952 = 204.				
428 = 3121.	702 = 911.	844 = 964.	1981 = 554.				
433 = 3145.	703 = 907.	845 = 1135 b.	2739 = 1045.				
435 = 3165.	706 = 904.	878 = 2419.	5003 = 13.				
436 = 3119.	706 = 937.	907 = 2103.	5007 = 14.				
440 = 3005.	712 = 932.	908 = 2153.	5008 = 2.				
443 = 3031.	713 = 933.	916 = 2062.	5009 = 3.				
449 = 3091.	715 = 927.	944 = 2071.	5012 = 84.				
455 = 918.	718 = 902.	952 = 2065.	5020 = 51.				
456 = 1293.	719 = 903.	953 = 2101.	5025 = 223.				
457 = 1294.	724 = 276.	962 = 2107.	5028 = 255 a.				
458 = 1295.	728 = 987.	968 = 2086.	5035 = 219.				
459 = 1296.	749 = 1651.	970 = 926 b.	5036 = 215.				
460 = 1322.	750 = 970.	981 = 3093.	5044 = 654.				
464 = 2051.	758 = 974.	1075 = 2166.	5045 = 485.				
471 = 2118.	760 = 971.	1499 = 531.	5046 = 501.				
478 = 1043.	774 = 906.	1500 = 533.	5047 = 505-14.				
481 = 1119.	781 = 948.	1515 = 564.	5048 = 552.				
482 = 1120.	782 = 909.	1541 = 118.	5049 = 583-4.				

## A. PHYSICAL

*Drawn by B. V. Darbshire*

## B. BRONZE AGE

*Mykenaeian sites in Italics*

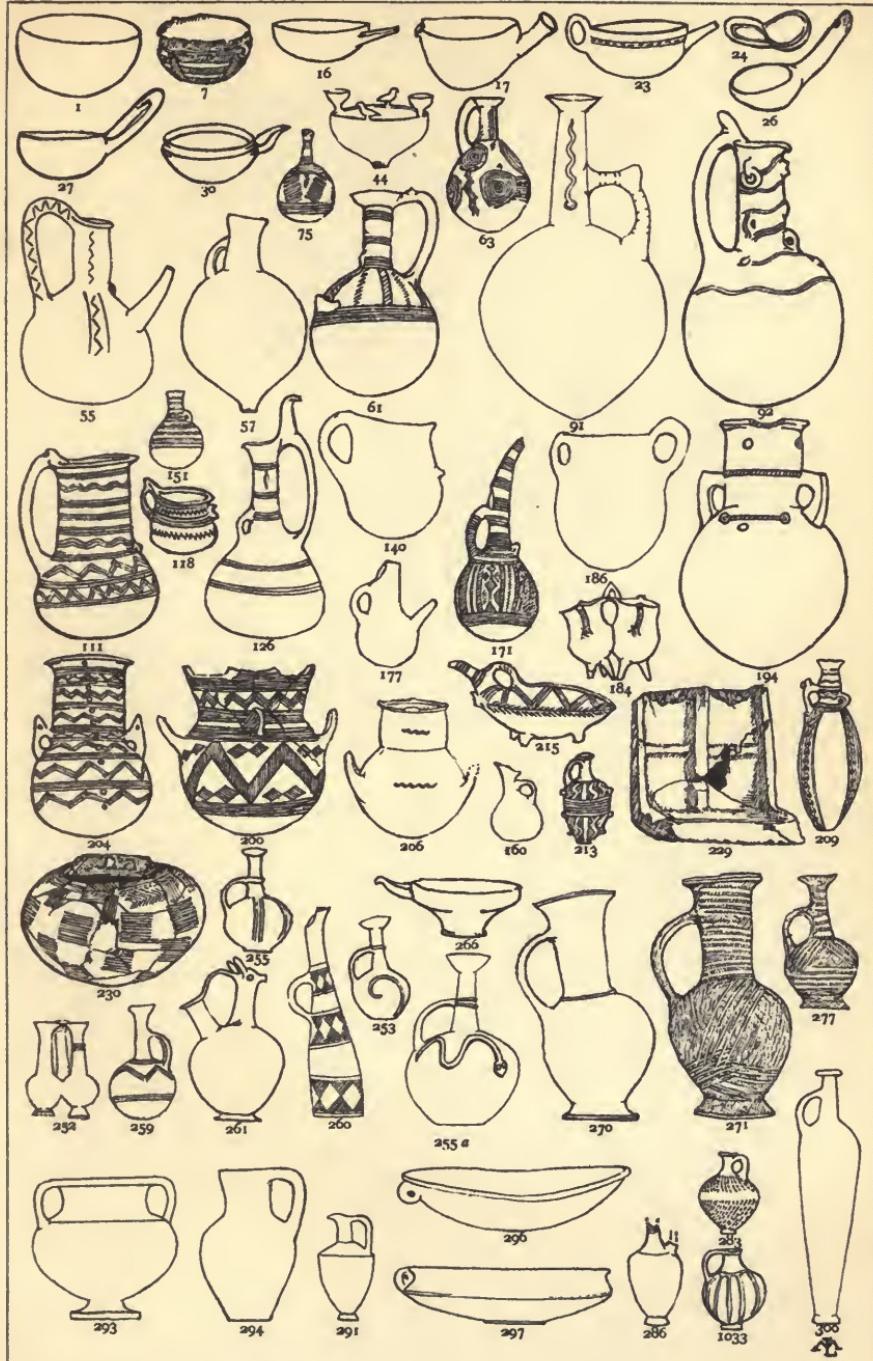
## C. GRAECO-PHOENICIAN &amp; GRAECO-ROMAN

*Ancient names in Capitals*



## CYPRUS MUSEUM CATALOGUE

## PLATE II



## BRONZE AGE POTTERY: UNPAINTED

Scale 1





## BRONZE AGE POTTERY, ETC.

Scale 301-448 (}): 462-4, 3145 (}); 501-599 (}); 630-633, 709 (})  
636, 651-702, 732 (})





GRAECO-PHOENICIAN POTTERY

Scale  $\frac{1}{8}$





GRAECO-PHOENICIAN POTTERY (continued.)

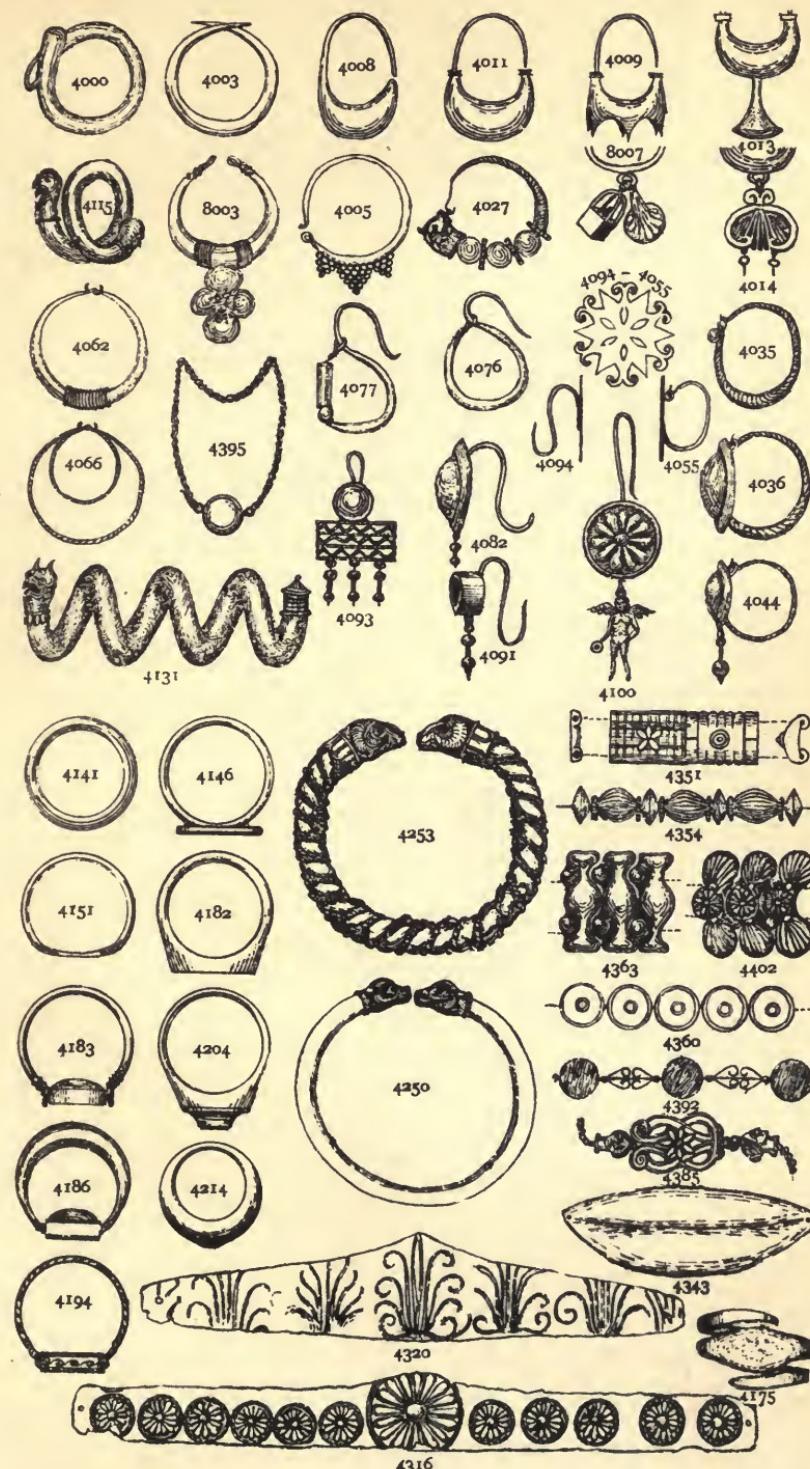
Scale  $\frac{1}{8}$



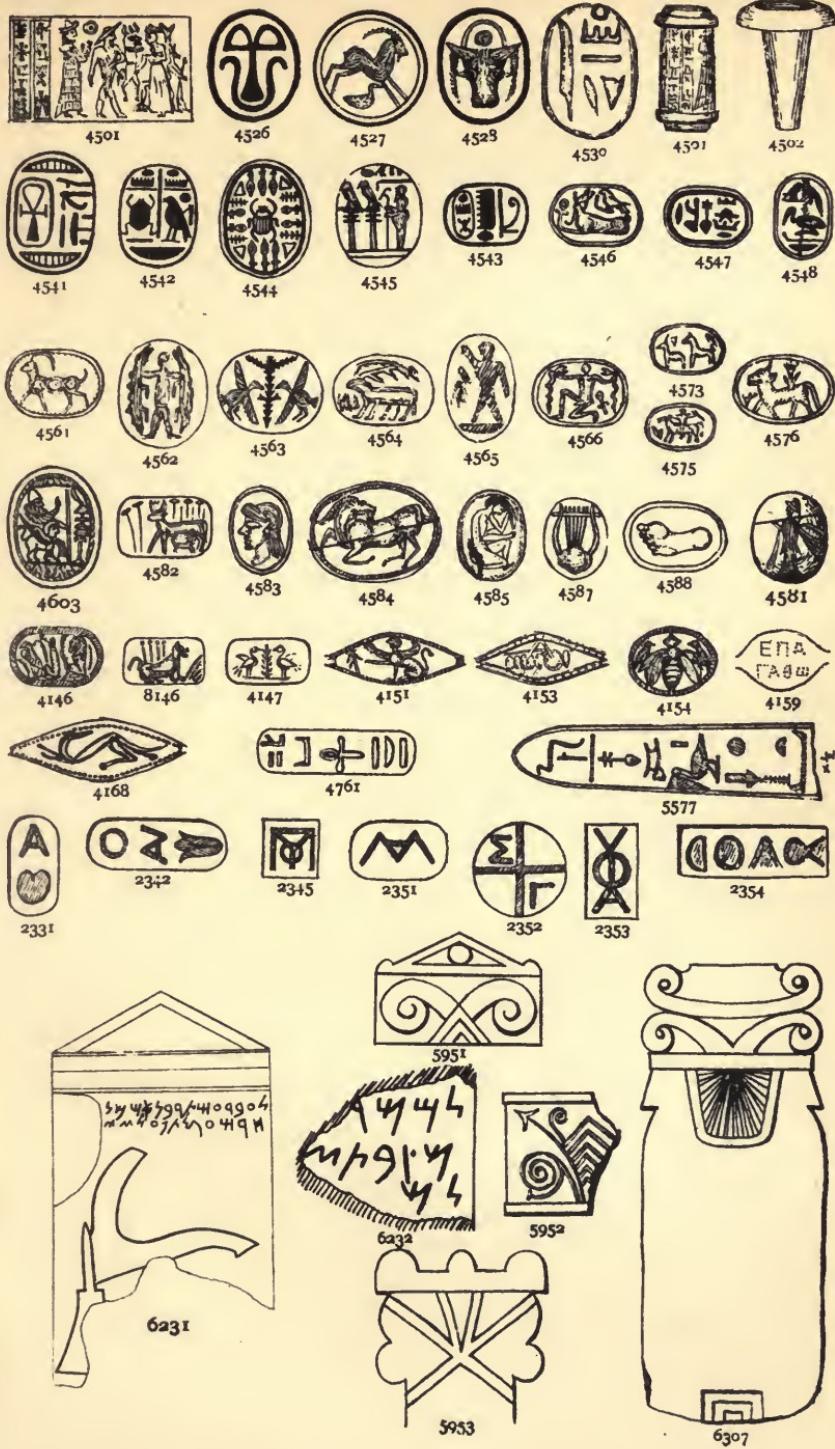


SCULPTURE AND TERRA-COTTAS  
Scale as shown









ENGRAVED STONES, INSCRIPTIONS ETC  
Scale  $\frac{1}{2}$ , except 5577 ( $\frac{1}{4}$ ) ; 6232 ( $\frac{1}{2}$ ) ; 5951 ff. ( $\frac{1}{10}$ )



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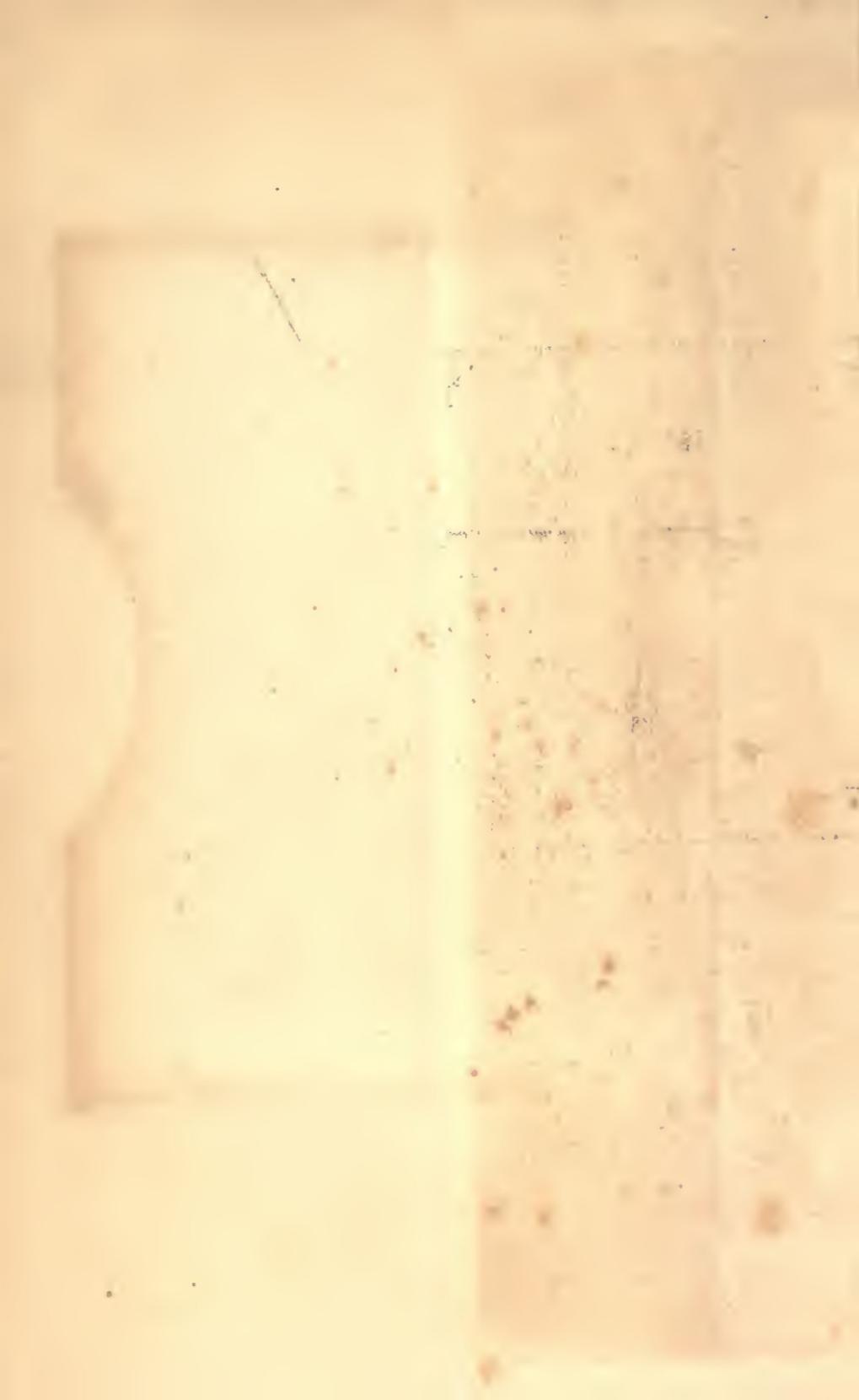
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